Command

1607/479.

Command

Extract from the Republick of Letters for
Number 1734. p. 194.

[illegible]

of Hand

will make this

Writing stand

Although it was written with the Juice

of Sloes

Extract from the Republick of Letters *for* September 1734. *p.* 194.

MR. Loughton *in his Preface takes notice of the ſeveral Attempts that have been made towards a* Practical Engliſh Grammar, *and aſſigns his Reaſons why they have been unſucceſsful, together with the Motives which induc'd him to compile one; which it muſt be own'd he has done in ſuch a Manner, as to render it the beſt of the Kind. His Rules are plain and eaſy, conciſe and clear; he has laid aſide the old Terms, and made uſe of ſuch as are more expreſſive of the ſeveral Parts of Speech; and the Way of Queſtion and Anſwer, which is purſued throughout the whole, renders it intelligible to the youngeſt Capacities.*

As I have been aſſur'd, that this Book has produc'd very good Effects wherever it has obtain'd, I heartily wiſh it were more generally introduc'd into our ENGLISH *Schools, inſtead of ſome others of leſs Value, which are commonly us'd there, ſince it would give all thoſe, whoſe Education is confin'd to the learning their Mother-Tongue, an adequate Notion of it, teach the* Fair Sex *to write more correctly than moſt of them have heretofore done, and expedite the Studies of thoſe who are deſign'd for the learned Languages, by furniſhing them with a proper Idea of the ſeveral Parts of Grammar before their Entrance on the* Latin *Rudiments.*

BRITISH MUSEUM

A PRACTICAL GRAMMAR OF THE *Engliſh* TONGUE:

Or, a Rational and Eaſy
INTRODUCTION
To Speaking and Writing *ENGLISH*
Correctly and Properly;

Peculiarly adapted to the NATURE and Genius of the LANGUAGE; and free from the hard and unneceſſary Terms of the LATIN *Rudiments.*

The Whole treated of in expreſſive Terms and familiar Style, and in the moſt natural and inſtructive Method, *viz.* That of QUESTION and ANSWER.

Deſign'd for the Uſe of SCHOOLS.

This Work tho' calculated chiefly for the Uſe of the FAIR SEX, and ſuch as require only an ENGLISH Education, may yet be a uſeful Foundation to thoſe who are deſign'd for higher Studies.

By *WILLIAM LOUGHTON,*
School-Maſter at *Kenſington.*

The SEVENTH EDITION, with CORRECTIONS and IMPROVEMENTS.

To which is annex'd,
An INTRODUCTION to the ART of WRITING, illuſtrated with ſeveral *Specimens* of all the uſual Hands, curiouſly *engraved* by Mr. BICKHAM.

LONDON:
Printed for B. DOD at the *Bible* and *Key* in *Ave-Mary-Lane* near Stationers-Hall. M.DCC.XLIX.
(Price 1 *s.* 6 *d.* or 15 *s.* a Dozen, for the Uſe of Schools.)

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To the Right Honourable

WILLIAM,

Lord Viſcount *Mountjoy*.

My LORD,

AS I had the Honour to have a Share in your Lordſhip's Education, I thought I cou'd not more effectually recommend the *Firſt Edition* of this Grammar to the World, than by ſaying that it contain'd the Method and Rules, uſed in grounding your Lordſhip in the *Engliſh* Tongue.

My Expectations herein were fully anſwered; and I muſt with Gratitude attribute the kind Reception this Attempt met with, to the Honour and Influence of your Lordſhip's Patronage, and the Liberty I had taken to acquaint the Publick with your Lordſhip's early Uſe of the Rules contain'd in it; ſo that tho' your Lordſhip began late (for Want of Health,) yet, at about eight Years of Age, you were ſo far Maſter of theſe Rules, as to be able to give a better, and more rational Account of the Nature of the *Engliſh* Tongue, than a young Gentleman of near twice that Age, and ſome ſtanding in one of the moſt noted publick Schools in this Kingdom. I ſay not this to depreciate the Conduct of any Gentleman concern'd in teaching

the

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the learned Languages in our publick Seminaries; they are above being hurt by any Efforts to this Purpoſe, were any Perſons hardy enough to make them; all that is here intended, is, to ſhew the Reaſonableneſs of theſe, or ſome ſuch Rules, being firſt learnt by young Gentlemen, before they enter upon the *Grammar* of any other Language, which I am perſuaded wou'd greatly expedite their other Studies.

From mentioning the firſt little Step your Lordſhip made into the rational World, I ſhould now proceed to enumerate the many ſubſequent, moſt noble and diſtinguiſhing Qualifications, which finiſh and adorn your Lordſhip's Character; but as this requires a much abler Pen, and more proper Place, than before a School-Book, and that for Children of the loweſt Claſs; I therefore chooſe rather to be ſilent, than to ſully your Lordſhip's Character by a mean or imperfect Attempt, but conclude this Addreſs with ſubſcribing myſelf,

My LORD,

Your Lordſhip's

moſt Humble, and

moſt Obedient Servant,

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WILLIAM LOUGHTON.

THE PREFACE.

T*HE extraordinary and uncommon Succeſs of this* Practical Engliſh Grammar, *by the Admiſſion of it into a great Number of Schools, may ſerve to evince the Uſefulneſs of it; that it anſwered its Title; and was a Work that had been wanting, notwithſtanding the many Books publiſh'd upon the Subject. Two Impreſſions of* 5000 *being ſold off within three Years after its firſt Publication, and four more ſince, induc'd us to reviſe it for a* Seventh *Edition; in which great Care has been taken, not only to correct the Errors which eſcap'd in the former, but alſo to make ſuch Alterations and Amendments, as might render it yet more uſeful and acceptable to all ſuch as would learn to ſpeak and write* Engliſh *correctly and properly.*

As the End and Deſign of Speech was to qualify Mankind for Society, by enabling them to communicate their Thoughts and Intentions to each other; ſo the doing this, in the moſt intelligible and proper Manner, muſt certainly be of the laſt Importance; And this is the Buſineſs of Grammar to teach, by

Rules and Directions proper to each Language. For tho' the End and Deſign of Grammar in general, be the ſame in all Languages, yet the particular Precepts or Rules vary according to the Nature and Genius of the Language for which they are intended. For Want of a due Regard to ſuch Difference, ſeveral Authors have attempted to force our Language (contrary to its Nature) to the Method and Rules of the Latin *Grammar; and conſequently have deliver'd many unneceſſary and uſeleſs Precepts concerning the Caſes, Genders, and Declenſions of Nouns [Names], the Tenſes, Moods, and Conjugations of Verbs [Affirmations], with a long* &c. *of difficult Rules conſequent and relating to thoſe in the* Latin *Syntax, with which our Language hath nothing at all to do; its Conſtruction being perform'd by a few plain Rules, with the Help of certain little invariable Words, call'd Particles, or Prepoſitions; and therefore the aforeſaid* Latin *Rules, when applied to our Language, are no better than a uſeleſs and ridiculous Medley, ſerving rather to puzzle and confound, than inſtruct, the* Engliſh *Scholar.*

Hence may appear the Folly and Abſurdity of that common, but vulgar, Notion of learning a little Latin *(as 'tis phras'd,) that is the* Accidence, *and perhaps ſome Part of the* Grammar, *as abſolutely neceſſary to the ſpelling and writing true* Engliſh. *But how the learning a Language, or rather ſome of its Rules, and thoſe ſo greatly differing from another (as the* Latin *from* Engliſh*) ſhould be more conducive to the ſpeaking and writing that Language from which it differs, than the learning ſuch Language by a* Grammar *peculiarly adapted to the Nature and Genius of it, is not eaſy to conceive. But perhaps this is not what is generally meant, but rather that the learning the* Latin Rudiments *and* Grammar *is preferable to the learning no* Grammar at all, *or to the too common Way of learning* Engliſh, *by Rote,* *and without Method or Rule; which may be true: Yet it is not the* Latin Rules *or* Examples, *but the correſponding* Engliſh, *which is learnt with them, that is of Uſe to the ſpeaking or writing* Engliſh *properly; which it muſt be allow'd, may be done ſooner, with far leſs Trouble, and to as good, if not better Purpoſe, by a* Grammar in our own Language. *Therefore ſeveral learned Gentlemen, after the Example of Dr.* Wallis, *ſeeing the Abſurdity of the* Latin *Method and Rules, when applied to our Tongue, have in a good Meaſure quitted them; but yet have retain'd the old Terms, for the Sake (as they ſay) of ſuch as ſhould afterwards learn* Latin; *which Terms are of no Uſe to a mere* Engliſh *Scholar. Others have quitted both the* Latin *Method and Terms, but giving their Rules in Verſe, have for the Sake of Meaſure and Rhime, been oblig'd to make Uſe of Words redundant and unneceſſary to the Senſe of many of the Rules; thereby rendring them oftentimes difficult and obſcure, not to ſay unintelligible, to many young Capacities. Beſides, theſe Authors have added many and large critical Notes, which tho' of Uſe to Men of Learning and Judgment, are in no wiſe neceſſary for the young Learner; ſerving only to increaſe the Bulk and Price of the Book, and in a great Meaſure to prevent its being more generally purchas'd and read.*

Hence the Author was induc'd to make this Attempt towards a rational Engliſh Grammar; *which he has, according to the beſt of his Judgment, and upwards of forty Years Experience in Teaching, endeavoured to adapt to the Nature and Genius of the Language; having conſulted all the beſt Authors he could meet with on this Subject. And as what is here done, is deſigned chiefly for the* Fair Sex, *and ſuch as require only an* Engliſh *Education, therefore the Author has laid aſide the old Terms, and made uſe of ſuch as are* *more expreſſive; and has endeavour'd to treat the whole in eaſy and familiar Language, and in a Method the moſt inſtructive of any, that of Queſtion and Anſwer: Which, together, he hopes, may render it intelligible and uſeful to the meaneſt Capacities.*

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TO

TO

Mr. LOUGHTON,

ON HIS

Practical GRAMMAR

OF THE

ENGLISH TONGUE.

By a FRIEND.

WHETHER 'twas *Love* that Language firſt inſpir'd,
Or Words from *Wants* flow'd to the Thing deſir'd,
Or *Nature* gave the Talent of Diſpute,
To mark the Man *ſuperior* to the Brute;
When Speech was *pure*, it ſimply was deſign'd
To clothe Ideas riſing in the Mind;

The preſent *Senſe* in Picture to impart,
Or waft the Wiſh that iſſu'd from the *Heart*.
Then Grammar *was not*; for not yet was found
The Art to vary, lengthen, and compound:
Words were but *Syllables*, and theſe but few,
And what they miſs'd——was acted to the View.
Hence ancient Languages are leaſt perplext;
Few ſimple Roots, with Particles annext,
Compoſe the Subſtance of the HEBREW Text.
Hence the laſt poliſh'd have the leaſt of Art,
And ENGLISH echoes ſtill the open Heart.
But GREECE, thro' Ages for *Politeneſs* prais'd,
Soften'd her Manners, and her *Language* rais'd;
The Source of Rules her Artifice affords,
Her compound Epithets, and long protracted Words.
From GREECE to ROME the Art of *Grammar* ſtray'd,
(ROME rul'd in Arms, in *Learning* ſhe obey'd)
There dwelt, till *Pedantry* her Schools invade;
Then, wrapt in Terms, it *dwindled* to a Trade.
For loſt, or blended with *Barbarian* Store,
The *Roman* Tongue *vernacular* no more,
Saw in her Place *new Dialects* advance,
And ſpread thro' SPAIN, thro' ITALY, and FRANCE,
Rude at the firſt, and form'd as but by Chance.
Yet theſe grew worthy the *Grammarian's Toil*,
To prune the *Shoots*, and cultivate the *Soil*:
But Grammar then liv'd on the *public Spoil*.
The Monkiſh Pedagogues, immur'd in Schools,
Reduc'd all Langague to the ROMAN Rules;
Precepts they gave, in *ancient* Order ſtrung,
But *miſs'd* the *Genius* of each *modern* Tongue.

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At length to BRITAIN theſe Refinements flew,
The ſame the *Maſters*, and the *Methods* too.
Of LATIN Terms they cook'd us up a Feaſt,
Declining Words that *vary not the leaſt*.
We *knew the leſs*, the more they aim'd to *teach*,
And *home-ſpun* ENGLISH ſeem'd a *learned Speech*:
Yet ſome there were *leſs guilty* of Pretence,
Who condeſcended to be TAUGHT by SENSE:
Diſtinguiſh'd *Grammar* as by Nature fix'd,
Whoſe Rules were *gen'ral*, *certain*, and *unmix'd*;
And that from Idiom, which derives its Birth,
Unlike in each *two* Languages on Earth.

But ſtill the moſt for *ancient* Terms were warm;
(There Dulneſs *cleaves* when Genius would reform.)
While *Name* and *Quality* as one they ſhew,
They made *ſev'n Parts* where Nature made but *two*.
All this was alter'd by a future Hand *,
Whom loud Applauſes uſher'd thro' the Land:
Yet not from Cuſtom diſentangled quite,
He wrote in Verſe; ——for ſo did LILLY write!

That *laſt Reform* which *Hundreds* wiſh'd to ſee,
Thy GRAMMAR ſhews us, was reſerv'd to THEE!
No *foreign Terms*, no *wrong Diſtinctions here*,
'Tis all *familiar*, *pertinent*, and *clear*.
Now either SEX, while Memory is ſtrong,
May hoard the Treaſures of our *native Tongue*.
For Works ſo humbled to the meaneſt Reach,
Infants may learn, and ancient *Matrons* teach.

* *Iſaac Bickerſtaff*.

To Mr. LOUGHTON, &c.

Ill did the Name of ENGLISH *Grammar* ſuit
Some *former Books* that bore it with *Repute:*
So loaded were the Trees with *foreign Fruit.*
Here BRITISH Soil is ſown with native Seeds,
Compleatly purg'd from GREEK and ROMAN Weeds,
And no Apology thy PROPER TITLE needs.

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A Practical GRAMMAR OF THE *Engliſh* TONGUE.

Of GRAMMAR *and its Parts.*

Queſtion. WHAT is the end or deſign of Grammar?

Anſwer. To teach us to expreſs our thoughts in the beſt and moſt proper manner, either in ſpeaking or writing.

Q. How many parts is Grammar divided into?

A. Four; *viz.* ORTHOEPY, ORTHOGRAPHY, ETYMOLOGY, and SYNTAX.

Q. What is Orthoepy?

A. Orthoepy is the art of true ſpeaking, and gives rules for right pronunciation.

Q. What is Orthography?

A. Orthography is the art of true ſpelling; or it teaches us how to write every word with proper letters.

Q. What is Etymology?

A. Etymology is that part of Grammar, which teaches us what belongs to each part of ſpeech, or to diſtinguiſh words by their ſignifications, kinds, and properties.

Q. What is Syntax?

A. Syntax is the right joining of words in a ſentence, or of ſentences together.

Of theſe I ſhall treat under the four following Heads, viz.

I. Of LETTERS. } Theſe two will comprehend *Orthoepy* and *Orthography*.
II. Of SYLLABLES. }
III. Of WORDS or ETYMOLOGY.
IV. Of SYNTAX, or CONSTRUCTION of SENTENCES.

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PART I.

Of LETTERS.

Q. WHAT is a Letter?

A. A Letter is a mark or character, denoting a ſimple, uncompounded, articulate ſound.

Q. How many Letters are there in the *Engliſh* tongue?

A. Twenty Six; *viz. a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, ſ, t, u, v, w, x, y, z.*

Q. How are the Letters divided?

A. Into Vowels and Conſonants.

SECT. I.

Of the VOWELS.

Q. WHAT is a Vowel?

A. A Vowel is a letter denoting a full and perfect ſound of itſelf, without the help of any other letter joined to it.

Q. How many Vowels are there?

A. Five; *viz. a, e, i, o, u*; and *y* at the end of words, which is only a different character, being either ſounded like *i*;

as in *by*, *cry*, *fry*, *dry*, *thy*, &c. or like *e*; as in *holy*, *happy*, *mercy*, &c.

Q. How many ſounds has each of the vowels?

A. Two in general: A ſhort and a long ſound; as in *lad*, *lade*; *met*, *mete*; *pip*, *pipe*; *rob*, *robe*; *tun*, *tune*.

Of the Vowel A.

Q. How many ſounds has the vowel *A*?

A. Three; 1. A ſhort ſound, as in *bad*, *lad*, *mad*; 2. A long ſound, as *lade*, *ma*[illegible], *trade*; 3. A broad ſound (like *au*) as [illegible] *all*, *call*, *ſtall*.

Q. When muſt the vowel *a* be ſounded ſhort?

A. 1. In all Monoſyllables, (that is, words of one ſyllable) which end with a conſonant; as, *bat*, *can*, *far*, *mad*, &c. 2. When two of the ſame conſonants meet in the middle of a word; as in *batter*, *cannot*, *farrier*, &c. 3. When a ſingle conſonant in the middle is ſounded double; as in *baniſh*, *dragon*, *habit*, &c.

Q. When muſt the vowel *a* be ſounded long?

A. 1. In all words of one ſyllable that end with ſilent *e*; as *make*, *fate*, *late*, *babe*, *glade*, &c. 2. When it ends a ſyllable in words of many ſyllables; as in *cradle*, *ladle*, *contemplation*, *vexation*, *conſideration*, &c.

Q. Has *a* any other ſound beſide the ſhort and long?

A. Yes, a broad ſound like *au*; as in *all*, *ſhall*, *call*, &c.

Q. When muſt *a* be ſounded broad?

A. *A* is ſounded broad, 1. before *ll*; as, *all*, *call*, *ſhall*, *tall*, *wall*, &c. 2. before *ld*; as *bald*, *ſcald*, &c. 3. before *lk*; as, *ſtalk*, *talk*, *walk*, &c. 4. before *lt*; as, *malt*, *ſalt*, &c. 5. betwixt *w* and *r* in the ſame ſyllable; as, *war*, *warren*, *ward*, *warm*, *warn*, &c. and in *watch*, *water*, *waſh*, *wrath*, &c. alſo in words derived from any of theſe.

Q. Does *a* retain its own proper ſound at the end of words in the *Engliſh* tongue?

A. No; we have in *Engliſh* but ſeven words that end in *a*; *viz.* *flea*, *lea*, *pea*, *plea*, *ſea*, *tea*, *yea*; in all which the *a* is not ſounded, but the *e* preceding it is pronounced long.

Of the Vowel E.

Q. When muſt *e* be ſounded ſhort?

A. In all words or ſyllables ending with one or more Conſonants; as *whet*, *let*, *fret*, *bed*, *den*, *help*, *left*, *helm*, *hemp*, *dent*, *bent*, *kept*, *herd*, *herb*, *term*, *hern*, *pert*, *fleſh*, *desk*, *beſt*, *reſt*, *bleſt*, *length*, *ſtrength*, *better*, *letter*, *&c.*

Q. When muſt *e* be ſounded long?

A. In words of one ſyllable having ſilent *e* at the end; as

Bede,	Proper names.
Pede,	
Vere,	
Crete,	an Iſland.
Glebe,	land.
Glede,	a kite.
Here,	in this place.
Mede,	a native of *Media*.
Mere,	a lake or fen.
Mete,	meaſure.
Rere,	hindermoſt.
Scene,	in a play.
Scheme,	a draught.
Sphere,	a globe.
Theſe.	

And ſo it ought to be ſounded in *era*, *there*, *were*, *where*; tho' theſe four, by a corrupt and wrong pronunciation, are commonly ſounded like *a* long.

E is ſounded long alſo in the following words, *adhere*, *auſtere*, *blaſpheme*, *cohere*, *complete*, *concede*, *concrete*, *con-*

vene, *extreme*, *greve* [armour for the legs], *impede*, *intercede*, *interfere*, *intervene*, *Nicene*, *obſcene*, *portreve*, *precede*, *recede*, *replete*, *ſevere*, *ſincere*, *ſuperſede*, *ſupreme*.

Note that complete, replete, extreme, ſupreme, *are often ſpelt with* ea; *as* compleat, repleat, &c. *but the former ſeems to claim the preference.*

Q. How many ways may the long ſound of *e* be expreſſed in writing?

A. The long ſound of *e* is expreſſed in writing four ways: 1. By *ea*; as in *arrear*, *appear*, *bead*, *beaſt*, *ceaſe*, *conceal*, *compleat*, *deal*, *fear*, *glean*, *hear*, *near*, *veal*, *wheat*, *zeal*, &c. 2. By *ei*; as in *conceit*, *conceive*, *deceit*, *deceive*, *inveigle*, *receipt*, *receive*, *ſeize*, &c. 3. By *ie*; as in *atchievement*, *belief*, *believe*, *beſiege*, *bier*, *brief*, *caſhier*, *chief*, *cieling*, *field*, *frontier*, *grief*, *grieve*, *grievance*, *grievous*, *liege*, *mulitier*, *piece*, *Piedmont*, *prieſt*, *relief*, *relieve*, *reprieve*, *ſiege*, *ſhriek*, *ſhield*, *thief*, *thieve*, *thieves*, *thieviſh*, *thievery*, *wield*, *yield*. 4. By *ee*; as in *bleed*, *creed*, *reed*, *ſeed*, &c.

Q. Is ſingle *e* ever ſounded long at the end of words?

A. Yes; 1. At the end of moſt words of foreign extraction, which end in *e* in the original, but chiefly of proper names; as *Phœbe*, *Penelope*, *Paſiphae*, *Xantippe*, *epitome*, except *ode*, in which the *e* is ſilent. 2. In the monoſyllables *be*, *ſhe*, *me*, *we*, *be*, and *ye*, which would be better written with *ee*; and in the article *the*, which is written with a ſingle *e* to diſtinguiſh it from the perſonal Name or Pronoun *thee*. However, it muſt be obſerved that the Article *the*, in a ſentence, is pronounced much ſhorter than the perſonal Name *thee*. 3. In all other words the *e* final is ſilent, except in words ending in *re* preceded by a conſonant; as, *acre*, *maagre*, *theatre*, &c. which are pronounced as if written *aker*, *meager*, &c.

Q. How many ways is the long ſound of *e* expreſſed at the end of words?

A. Five. 1. By *y*; as in *holy*, *happy*, *daily*, &c. 2. By *ie*; as in *buſie*, *craſie*, *gypſie*, &c. which are now generally written with *y*, as *buſy*, *craſy*, *gypſy*, &c. 3. By *ey*; as in *Angleſey*, *balconey*, *cockney*, *honey*, *Humphrey*, *key*, *Ramſey*, &c. In ſome words of this kind it is cuſtomary to omit the *e*. 4. By *ee*; as in *agree*, *bee*, *Chaldee*, *knee*, *phariſee*, *ſadducee*. 5. By *ea*, in a few words, as in *flea*, *lea*, *pea*, *plea*, *ſea*, *tea*, *yea*.

Q. What's the Uſe of ſilent *e?*

A. It ſerves to lengthen the foregoing vowel, as in *mad*, *made*; *met*, *mete*; *bit*, *bite*; *not*, *note*; *tun*, *tune*; and alſo ſoftens *c*, *g*, and *th*; as in *lac*, *lace*; *rag*, *rage*; *ſtag*, *ſtage*; *bug*, *huge*; *breath*, *breathe*; *bath*, *bathe*; *ſheath*, *ſheathe*; *cloth*, *clothe*, &c. And it muſt be always written after *c* and *g*, when ſounded ſoft either in the end or middle of words; as in *advance*, *advancement*; *encourage*, *encouragement:* unleſs *i* follows them; as in *vicious*, *raging*, &c. or when *g* is ſoften'd by *d* coming before it; as in *judgment*, which is better written with an *e*, *judgement*.

Q. What other letters require ſilent *e* after them?

A. *i* and *v* never end any *Engliſh* words, without ſilent *e* after them, and *o* and *u* very few.

Q. In what other poſitions is *e* ſilent?

A. Before *n* at the end of words; as in *even*, *eleven*, *ſeven*, *heaven*, *bounden*, *beaten* (for which reaſon, in ſuch words the *e* is ſometimes omitted in the laſt ſyllable, eſpecially in poetry) except in proper names, as *Eden*, *Eben*.

Q. Does the adding *s* after the ſilent *e* at the end of words add any ſtrength to the ſound of the *e*?

A. If the word ends with *be*, *de*, *fe*, *ke*, *le*, *me*, *ne*, *pe*, *re*, *te* or *ve*, the *e* remains ſilent, tho' *s* be added; as in *bribe*, *bribes*; *tide*, *tides*; *wife*, *wife's*; *like*, *likes*; *tale*, *tales*; *name*, *names*; *wine*, *wines*; *ſtripe*, *ſtripes*; *ſhare*, *ſhares*; *dote*, *dotes*; *thrive*, *thrives*, *&c.*

But if the word ends with *ce*, *ge*, *ſe*, or *ze*, then the adding *s* makes another ſyllable; as in *face*, *faces*; *ſtage*, *ſtages*; *horſe*, *horſes*; *amaze*, *amazes*, &c.

Of the VOWEL I.

Q. How many ſounds has the vowel *i*?

A. Five; *i* long, *i* ſhort, *u* ſhort, *y*, and *ee*.

Q. When muſt *i* be ſounded long?

A. In all monoſyllables that end with ſilent *e*, as has been already obſerv'd of all the vowels; as in *time*: except *give* and *live*, in which the *i* is ſhort. The *i* is alſo ſounded long, 1. before *gh*; as *high*, *ſigh*, *nigh*: 2. before *ght*; as *fight*, *might*, *night*, *right*, *ſight*: 3. before *gn*; as *ſign*, *deſign*: 4. before *ld*: as *child*, *mild*, *wild*; except *build*, *guild*: 5.

5. before *mb*; as *climb*: 6. before *nd*; as *find*, *kind*, *mind*, *rind*. And in words derived from any of theſe.

Q. When muſt *i* be ſounded ſhort?

A. In all monoſyllables ending with a ſingle conſonant; as *bid*, *did*, *win*, *fin*, *pin*, *hit*, *knit*, *pit*, *fit*: or with two of the ſame conſonants; as *bill*, *ſtill*, *will*: or when two of the ſame conſonants come together in the middle of a word; as in *bitter*, *billow*, *winner*, *dinner*, &c.

Q. What other ſound has the vowel *i*?

A. *i* before *r* follow'd by another conſonant in the ſame ſyllable, is frequently ſounded like ſhort *u*; as in *birch*, *dirt*, *ſhirt*, *fir*, *ſpirt*, or *ſquirt*, *third*, *thirſt*; and their derivatives, *dirty*, *thirty*, *thirſty*, &c. except when the *i* precedes *rr*; as in *irreverent*, *irrevocable*, *irretrievable*, *irreligious*, &c.

i before *er*, *on*, and after *ſt*, generally ſounds like *y*; as in *collier*, *hollier*, *pannier*, *bullion*, *communion*, *onion*, &c. *celeſtial*, *chriſtian*, *combuſtion*, *queſtion*, &c. and in *poniard*.

It is alſo ſometimes ſounded like *ee*: as in *machine*, *ſhire*, and *magazine*.

Q. Does *i* end any *Engliſh* word?

A. No, not one.

Of the VOWEL O.

Q. How many ſounds has the vowel *o?*

A. Four: *viz.* 1. *o* long; as in *go*, *lo*, *ſo*. 2. *o* ſhort; as in *hot*, *not*, *plot*, *ſhot*. 3. like *oo*; as in *Rome*, *tomb*, *womb*, *move*, *prove*. 4. like *u* ſhort; as in *come*, *ſome*, *monk*, *month*.

Q. When muſt *o* be ſounded long?

A. Before *ll*, *ld*, *lt*, *lſt*, and *ugh*; as *poll*, *ſcroll*, *toll*; *bold*, *gold*, *ſold*, *told*, (except *ſolder*, ſounded corruptly *ſodder*); *bolt*, *colt*, *holt*, *jolt*; *bolſter*, *upholſterer*; *though*, *although*, *through*, or *thorough* (now written *tho'*, *altho'*, *thro'*, or *thoro'*); and ſometimes before *ſt* and *w*; as in *poſt*, *blow*, *ſhow*, *bow*, *crow*, *know*: and in all monoſyllables ending with ſilent *e*; as *note*, *pope*, *robe*, *rope*: alſo when it ends the ſyllable; as in *glory*, *glorious*, &c.

Q. When muſt *o* be ſounded ſhort?

A. In all monoſyllables that end with a ſingle conſonant; as *nod*, *trod*, *dog*, *log*, *hog*, *hop*, *mop*, *ſtop*, *for*, *nor*, *hot*, *ſot*, *box*, *cox*, *fox*, &c. Alſo before two of the ſame conſonants, in the middle of a word; as *collect*, *correct*, *comment*, *cotton*: and when the conſonant in the middle is ſounded double; as in *body*, *codicil*, *notable*. It is ſometimes obſcure or ſilent before *n* at the end of a word; as in *batton*, *hutton*, *button*, *parſon*, *capon*, *falcon*, *glutton*, *mutton*.

Q. When is *o* ſounded like ſhort *u*?

A. Before *m*, *r*, *th*, and *v*. Before *m*; as *comfort*, *come*, *kingdom*, *boſom*, *fathom*, *random*, &c. before *r*; as *world*, *work*, *worſhip*, &c. before *th*; as *brother*, *mother*, *ſmother*, &c. except *broth*, *froth*, *cloth*, *moth*, *troth*, *wroth*: before *v*; as *glove*, *love*; except *rove*, *grove*, *ſtrove*; where the *o* is long; and *move*, where it ſounds like *oo*. *o* ſounds *u* ſhort in many other particular words; as *colour*, *conduit*, *conjurer*, *conſtable*, &c. *ron*, in the following words ſounds *urn*; as *apron* [a-purn] *citron* [cit-urn] *iron* [i-urn] *ſaffron* [ſaff-urn.]

Of the VOWEL U.

Q. How many ſounds has the vowel *u*?

A. Two, a long and a ſhort ſound; as *tun*, *tune*.

Q. When muſt *u* be ſounded ſhort?

A. In all words or ſyllables that end with a conſonant or conſonants; as *dub*, *grub*, *rub*, *gun*, *burſt*, *ruſt*, *bucket*, *burniſh*, *curtain*, *cuſtom*, *clutter*, *mutter*.

Q. When muſt *u* be ſounded long?

A. In all monoſyllables that end with ſilent *e*; as *cube*, *tube*, *duce*, *ſpruce*, *truce*, *mute*, *brute*, *lute*; except *curſe*, *nurſe*, *purſe*, *grudge*, *judge*, *trudge*. It is alſo long before and after *e*, in the ſame ſyllable; as in *accrue*, *avenue*, *euchariſt*, *eunuch*, *Euphrates*, *eulogy*, *Eutyches*, *euphony*, *Europe*, *Euroclydon*, *Euſebius*, *Euſtace*, *Euterpe*, and in all proper names. Alſo in *deuteronomy*, *feud*, *grandeur*, *pleuriſy*, *pleuritick*, *rheumatick*, *rheumatiſm*, *rheum*, &c. But in *rogue*, *vogue*, *ſynagogue*, *tongue*, *prorogue*, and all words ending in *gue*, the *u* ſeems to be added only to harden the *g*; except *ague*.

U is likewiſe long when it ends a ſyllable, in words of many ſyllables, or before a conſonant followed by another vowel; as in *curious*, *unity*, *union*, *impurity*, *impunity*, *furious*, *purity*, *ſecurity*, *community*, *importunity*, &c.

Q. Do we give the ſound of *u* to any other letters?

A. We give the ſhort ſound of *u*, by the corruptneſs of our pronunciation to *a*, *e*, *i*, and *o*, before *r*, in the following words, *viz.* *altar*, *angular*, *calendar*, *jocular*, *medlar*, *pedlar*, *pillar*, *ſolar*, &c. *adder*, *alter*, *adulterer*; *auger* a tool, *baliſters*, *banner*, *fodder*, *croſier*, *crupper*, *daughter*,

daughter, &c. *birch*, *dirt*, *ſhirt*, *fir*, &c. *anceſtors*, *actors*, *adminiſtrator*, *ambaſſador*, *anchor*, *aſſeſſor*, *corrector*, *counſellor*, *oppreſſor*, &c.

Q. Does *u* end any *Engliſh* words?

A. Only theſe four; *you*, *thou*, *lieu*, and *adieu:* the two laſt we have from the *French*.

Of the double VOWELS.

Q. What is a double Vowel?

A. Two vowels together making but one ſound or ſyllable; of which there are two ſorts, proper and improper.

Of the proper double VOWELS.

Q. What do you mean by a proper double Vowel?

A. The mixture of two vowels in one ſyllable, making a diſtinct ſound from either, and from all the other vowels; as *oi* in *void*; *oo* in *food*; and *ou* in *houſe*.

Q. How many proper double Vowels are there in *Engliſh*?

A. Three; *oi*, *oo*, and *ou*, as in the preceding examples.

Q. Do they always retain their mixt ſound?

A. Not always; for *oo* is ſometimes ſounded like *u* ſhort; as in *blood* and *flood*; and like *o* long in *door*, *floor*, *moor*: *ou* or *ow* vary to *o* long in *ſoul*, *ſnow*, *know*; to *u* ſhort, in *couple*, *trouble*, *ſcourge*; and to *oo*, in *could*, *would*, *ſhould*, often written, *cou'd*, *wou'd*, *ſhou'd*.

Q. Are the ſounds of the proper double vowels always written with the ſame letters.

A. No; for *oi*, and *ou*, never end any *Engliſh* word, but are changed into *oy*, and *ow*; as in *boy*, *coy*, *joy*, *deſtroy*, *employ*, &c. *bow*, *now*, *cow*, *ſow*, *plow*, *enow*.

Of the improper double VOWELS.

Q. What do you mean by an improper double Vowel?

A. The meeting of two vowels in a ſyllable without any mixture of their ſound, one being always ſilent.

Q. How many improper double Vowels have we?

A. Thirteen; *aa*, *ai*, *au*, *ea*, *ee*, *eo*, *eu*, *ie*, *ei*, *oa*, *oe*, *ue* and *ui*.

Q. What is the ſound of *aa*?

A. *aa* ſounds *a*; as in *Aaron*; and is not to be met with in any common word.

Q. How many ſounds has *ai*?

A. *ai* is generally ſounded long; as in *faint*, *ſaint*; but it is ſometimes pronounced like *e* or *i* ſhort; as in *again*, *villain*, *fountain*, *wainſcot*, *captain*, &c.

Q. What is the ſound of *au*?

A. *au* has but one ſound, which is like the broad *a* in *all*, *call*; as *laud*, *fraud*.

Q. How many ſounds has *ea*?

A. *ea* has four ſounds; *a* long in *bear*, *ſwear*, *tear*, *wear*, &c. *a* ſhort in *heart*, *hearken*, &c. *e* ſhort in *already*, *ready*, *bread*, *breaſt*, *head*, &c. *e* long in *appear*, *arrear*, *fear*, *near*, *bead*, *conceal*, *deal*, *veal*, *clean*, *glean*, &c.

Q. What is the ſound of *ee*?

A. *ee* always ſounds like *e* long; as *creed*.

Q. How many ſounds has *eo*?

A. Three. *eo* ſounds *e* ſhort; as in *feoffee*, *jeopardy*, *leopard*; and *e* long; as in *people*, *feodary*; and *o* ſhort in *George*.

Q. What is the ſound of *eu*?

A. *eu* or *ew* ſounds *u* long; as in *deuce*, *deuteronomy*, *pleuriſy*, *dew*, *few*, *pew*, *pewter*, &c.

Q. How many ſounds has *ie*?

A. Three. *ie* ſounds *e* long, in *cieling*, *caſhier*, *field*, &c. *e* ſhort in *pierce*, *fierce*, &c. and *e* or *i* long at the end of words; as in *buſie*, *craſie*, *gypſie*, *crucifie*, *dignifie*, &c. but inſtead of *ie* at the end, we generally now write *y*; as *buſy*, *craſy*, &c.

Q. How is *ei* ſounded?

A. *ei* ſounds like *ai*, or *a* long; as in *feign*, *eight*, &c. and *e* long in *perceive*, *deceit*, *deceive*, &c.

Q. How many ſounds has *oa*?

A. *oa* moſtly ſounds *o* long; as in *cloak*, *coaſt*, *doat*, *float*, *goat*, *broach*, *approach*, *hoary*, *load*, *moat*, *oak*, *poach*, *roam*, *ſoap*, *ſoal* (a fiſh,) *toad*, *woad*; but like *au* in *broad*, *abroad*, *groat*; and *ai* in *goal*, a priſon; now written *jail*.

Q. How is *oe* ſounded?

A. *oe* ſounds ſometimes *e*; as in *oeconomy*, *Oedipus*, *oecumenical*, *oeconomical*; and ſometimes *o* long, as in *doe*, *foe*, *ſloe*, *toe*, *woe*; but *ſhoe*, and *woe*, (to make love) would better be written with *oo* and *e* ſilent thus, *ſhooe*, *wooe*.

Q. What is the ſound of *ue*?

A. *ue* ſounds *u* long; as in *accrue*, *avenue*, *cue*, *due*, *enſue*, *feſcue*, *glue*, *hue*, *perdue*, *purſue*, *reſidue*, *retinue*, *rue*, &c. *ue* after g, ſerves only to harden g, and lengthen the foregoing vowel; as in *apologue*, *catalogue*, *col-*

legue,

logue, *collogue*, *decalogue*, *dialogue*, *epilogue*, *fatigue*, *intrigue*, *league*, *plague*, *prologue*, *prorogue*, *rogue*, *ſynagogue*, *theologue*, *tongue*, *vogue* : except *ague*.

Q. How many ſounds has *ui*?

A. Three ; 1. *i* long in *beguile*, *guide*, *diſguiſe*, *quite*, &c. 2. *i* ſhort in *Guilford*, *build*, *rebuild*, &c. and 3. *u* long in *bruiſe*, *recruit*, *fruit*, &c.

SECT. II.

Of the CONSONANTS.

Q. WHAT is a Conſonant?

A. A Conſonant is a letter that cannot be ſounded without adding a vowel before or after it ; as *m*, which is ſounded as *em* ; *d*, which is ſounded as *de*.

Q. How many Conſonants have we in the *Engliſh* tongue?

A. Twenty one ; *viz.* *b*, *c*, *d*, *f*, *g*, *h*, *j*, *k*, *l*, *m*, *n*, *p*, *q*, *r*, *ſ*, *t*, *v*, *w*, *x*, *y*, *z*.

Q. How are they divided?

A. Into mutes and half vowels.

Q. What is a mute?

A. A letter which makes no ſound without a vowel added; ſuch are *b*, *c*, *d*, *g*, *j*, *k*, *p*, *q*, *t*, *v*.

Q. What's a half Vowel?

A. A half Vowel is a letter that has ſome imperfect ſound without a vowel added; ſuch are *f*, *h*, *l*, *m*, *n*, *r*, *s*, *x*, *y*; four of which are alſo call'd liquids; *viz.* *l*, *m*, *n*, *r*, becauſe of that eaſy motion with which they nimbly glide away after a mute in the ſame ſyllable, without any ſtand; as *ble* in *blemiſh*, and *pro* in *probable*.

Q. Have the Conſonants any great variety or difficulty in their ſounds?

A. No; eſpecially theſe, *b*, *d*, *f*, *h*, *j*, *k*, *l*, *m*, *n*, *p*, *q*, *r*, *v*, *z*; which therefore will need no particular obſervations.

Q. How many ſounds has *c*?

A. Two; a hard ſound like *k*, and a ſoft ſound like *s*.

Q. When muſt *c* be ſounded hard?

A. *c* is always ſounded hard before *a*, *o*, *u*, *l*, and *r*; as in *cat*, *cord*, *cut*, *clean*, *crab*.

Q. When muſt *c* be ſounded ſoft?

A. Before *e*, *i*, and *y*; as in *ceaſe*, *cement*, *city*, *cypher*; and before an apoſtrophe (') denoting the abſence of *e*; as in *plac'd* for *placed*.

Q. How muſt the hard ſound of *c* be written before *e*, *i*, and *n*?

A. This hard ſound before *e*, *i*, and *n*, is always written with *k*; as in *keep*, *kill*, *knack*, *know*: but before all other letters with *c*; as *character*, *clear*, *cringe*, *card*, *corn*, *curb*.

Q. How many ſounds has *s*?

A. Two, a ſharp or hiſſing ſound, which is moſt natural to it, and an obſcure ſoft ſound like *z*.

Q. Give me ſome examples of the hiſſing ſound.

A. *this*, *thus*, *us*, *yes*. But in all words of one ſyllable, except theſe four that end with this ſtrong ſound of *s*, it muſt be written with *ſs*; as *hiſs*, *bliſs*, &c. It has always this ſound after *ou*; as in *gracious*, *glorious*, *righteous*, *righteouſneſs*, *gloriouſly*, &c.

Q. Give me ſome examples of the ſoft ſound of *s*.

A. *as*, *has*, *is*, *his*; and it is always thus ſounded at the end of words of one ſyllable ending with ſingle *s*, except the four above mentioned, and between two vowels in the middle of many words; as in *adviſe*, *reaſon*, *priſon*, *wiſely*, &c.

Q. Is not *t* ſometimes ſounded like *ſh*?

A. When *t* comes before *i*, follow'd by another vowel, it ſounds like *ſh*; as in *nation*, *notion*, *potion*, *expatiate*, *ſatiate*, &c. except where it begins a word; as in *ties*, *tierce*, *tiara*, where it keeps its own proper ſound; and when it follows *s* or *x*; as in *queſtion*, *fuſtian*, *combuſtion*, *beſtial*, *commixtion*; alſo in plurals and derivatives ending in *ties*, *tieſt*, *tieth*, *tied*, *tier*; as in *cities*, *duties*, *empties*, *emptieſt*, *emptieth*, *emptied*, *mightier*, &c.

Q. If *c*, *s*, and *t*, before *i*, follow'd by another vowel ſound alike, as in *perſuaſion*, *ſection*, *muſician*, *imitation*; how will you know which of them to write?

A. All words of this kind are deriv'd from others, and therefore when the original words end in *de*, *s*, or *ſe*, then *ſi* is uſed; as *perſuade*, *perſuaſion*; *delude*, *deluſion*; *confeſs*, *confeſſion*; *confuſe*, *confuſion*, &c. If with *ce* or *ck*, or hard *c*, then *ci* is uſed; as *grace*, *gracious*; *muſick*, *muſician*; *phyſick*, *phyſician*; *logick*, *logician*, &c. But if with *t*, or *te*, then *ti* is uſed; as *elect*, *election*; *ſect*, *ſection*; *imitate*, *imitation*; *contract*,

tract, *contraction*; *ferment*, *fermentation*, &c. except *ſubmit*, *ſubmiſſion*; *permit*, *permiſſion*, and others ending in *mit*.

Q. There being no difference in the ſound of *s* and *c*, before *e*, *i*, and *y*, how will you know when to write the one, and when the other?

A. There are no certain rules for this purpoſe; but by the following obſervations, the difficulty will be in a good meaſure removed.

Obſ. 1. Moſt words beginning with the ſound of *s*, muſt be written with *s*. except theſe with *c* before *e*.

Ceaſe, *cedar*, *celandine*, *celery*, *celebrate*, *celebration*, *celebrious*, *celebrity*, *celerity*, *celeſtial*, *celibacy*, *celibate*, *cell*, *cellar*, *cellarage*, *cellariſt*, *celſitude*, *cement*, *cementation*, *cenſe*, *cenſer*, *cenſor*, *cenſorious*, *cenſure*, *cent*, *centaur*, *centaury*, *centory* or *centuary*, an herb; *center*, *centinody*, *centinel*, *centry*, *centuple*, *centurion*, *century*, *cephalic*, *cere-cloth*, *ceremonial*, *ceremonious*, *ceremony*, *certain*, *certainly*, *certainty*, *certificate*, *certify*, *certitude*, *cerulean*, *ceruſe*, *ceſs*, *ceſſation*, *ceſſion*: and theſe proper names, *Cecrops*, *Celſus*, *Cephas*, *Cerberus*, *Cerinthus*, *Ceres*, *Cæſar*: and theſe of *c* before *i* and *y*, *cicatrize*,

cicatrize, *cicely*, *ciches*, *cichlings*, *cielling*, *cichory*, *cinders*, *cinnabar*, *cinquefoil*, *cinnamon*, *cinque-ports*, *ciperus*, *cion* or *ſcion*, *cypher*, *circle*, *circlet*, *circular*, *circuit*, *circulate*, *circulation*, *circulatory*, *circumciſe*; and all compounds of *circum*: *ciſtern*, *citadel*, *citarion*, *citation*, *cite*, *citizen*, *citrine* or *citrean*, *citron*, *cittern*, *citrul*, *city*, *civet*, *civil*, *civilian*, *civility*, *civilize*, *civilized*: and theſe proper names, *Cicero*, *Cilicia*, *Cicilia*, *Cimbrians*, *Cimmerians*, *Circe*, *Cirenceſter*, *Ciſſa*, *Ciſtertian*; *Cybels*, *Cyclades*, *Cycle*, *Cyclometry*, *Cyclops*, *cygnet*, *cylinder*, *cylindrical*, *cymbal*, *cynic*, *cynical*, *Cynthia*, *cyprian*, *cypreſs*, *Cyrene*, *Cyril*, *cyſticks*.

Obſ. 2. The ſound of *s* in the middle of words is uſually written with *s*.

Except *acerbity*, *acetoſity*, *adjacent*, *anceſtors*, *antecedent*, *artificer*, *cancel*, *cancer*, *beneficence*, *chancel*, *chancellor*, *chancellorſhip*, *chancery*, *conceal*, *concede*, *conceit*, *conceitedneſs*, *conceive*, *concent* (agreement *or* harmony *in muſick*), *concenter*, *concentrick*, *concern*, *chalcedony*, *concernment*, *concert*, *concertation*, *conceſſion*, *deceaſe*, *decede*, *deceit*, *deceive*, *december*, *decency*, *decennial*, *decent*, *deception*, *deceptive*, *decertation*, *deceſſion*, *exceed*,

exceed, excel, excellency, except, exception, exceſs, grocer, grocery, immarceſſible, imperceptible, incendiary, incenſe, incarcerate, incapacity, incentive, inceſſant, inceſſantly, inceſt, inceſtuous, innocence, innocent, intercede, interceſſor, interceſſion, intercept, larceny, macerate, magnificence, magnificent, mercenary, mercer, mercy, munificence, munificent, neceſſary, neceſſaries, neceſſitate, neceſſity, neceſſitous, necromancer, necromancy, ocean, parcel, parcels, precede, precedency, precedent, precept, preceptive, predeceſſors, ſaucer, ſincere, ſincerity, ſorcerer, ſorcereſs, ſorcery, Macedon, Macedonia, acid, acidity, accident, ancient, angliciſm, galliciſm, and all words ending in *ciſm: anticipate, artificial, aſſociate, audacious, audacity, benefice, beneficial, beneficent, calcine, calcinate, capacious, capacitate, capacity, council, conciſe, cruciate, crucible, crucify, crucifix, decide, decimal, decimate, decimation, decipher, deciſion, deciſive, deficiency, delicious, docible, docibility, efficacious, efficient, eſpecially, exception, exerciſe, exciſe, exciſion, excite, excruciate, explicit, facil, facilitate, facilitation, facility, felicitate, felicity, facetious, facetiouſly, facetiouſneſs, forcible, forcibly, gracious, implicit, implicitly,*

plicitly, incapacitate, incapacity, inauſpicious, incident, incidentally, incircle, inciſion, inciſure, incite, invincible, judicial, judicious, loquacious, loquacity, medicinal, multiplicity, municipal, nuncio, officiate, officious, pacify, pacifick, parcimony, parricide, participate, pencil, perſpicacious, perſpicacity, pervicacious, pertinacious, precinct, precious, precipice, precipitate, precipitation, preciſe, preciſely, prejudicial, proficient, pronunciation, provincial, răpacious, ratiocination, reciprocal, recital, recite, reconcile, reconcileable, rouncivals, ſagacious, ſagacity, Sicily, ſimplicity, ſociable, ſociableneſs, ſociety, ſocinians, ſoleciſm, ſolicit, ſolicitation, ſolicitor, ſolicitous, ſolicitude, ſolſticial, ſpacious, ſpecial, ſpecially, ſpecifical, ſpecies, ſpecify, ſpecimen, ſpecious, ſufficiency, ſufficient, ſupercilious, ſuperficial, ſuperficies, ſuſpicious, tacit, taciturnity, turciſm, veracity, vivacity, voracity, voracious.

Obſ. 3. Moſt words ending in the ſound of *ace, ece, ice, oice, uce,* muſt be written with *ce,* not *ſe.* Except *abaſe, abſtruſe, baſe, caſe, ceaſe, amuſe, conciſe, debaſe, decreaſe, geeſe, imbaſe, increaſe, mortiſe, paradiſe, profuſe, promiſe, recluſe, treatiſe, abuſe, diſuſe, excuſe,*

cuſe, *houſe*, *louſe*, *mouſe*, *refuſe*, *uſe*, *cloſe*, *looſe*.

Obſ. 4. Moſt words ending in *ance*, *ence*, *ince*, *once*, and *unce*, muſt be written with *c* between the *n* and *e*. Except *denſe*, *condenſe*, *diſpenſe*, *immenſe*, *tenſe*, *intenſe*, *propenſe*, *ſuſpenſe*, *ſenſe*.

Obſ. 5. Moſt words ending with the ſound of *ſi* or *ſe*, muſt be written with *cy*. Except *apoſtaſy*, *buſy*, *controverſy*, *courteſy*, *ecſtaſy*, *eaſy*, *epilepſy*, *frenſy* or *frenzy*, *gypſy*, *greaſy*, *hereſy*, *hypocriſy*, *jealouſy*, *leproſy*, *palſy*, *panſy* (a flower), *pleuriſy*, *poſy*, *purſy*, *queſy*, *canſy*, *propheſy*, *cauſey*, *clumſey*, *kerſey*, *malmſey*, *tolſey*, *whimſey*.

Obſ. 6. Moſt words ending in the ſound of *arce*, *erce*, *orce*, *urce*, muſt be written with *s* between *r* and *e*: Except *amerce*, *divorce*, *farce*, *fierce*, *force*, *pierce*, *ſcarce*, *ſource*.

After *ou*, *s* ſoft muſt be written and not *c*; as *houſe*, to *houſe*; *mouſe*, to *mouſe*; *rouſe*, to *rouſe*: unleſs *n* interpoſes, and then it muſt be with *c*; as *bounce*, *flounce*, *ounce*, &c.

Q. Is *h* a letter?

A. Tho' *h* has been excluded the number of letters by ſome, yet that it is a letter, is evident from the following words, where it has its proper ſound; as *hand*, *hare*, *hope*, *hell*, *hill*; for if the *h* be left out, they alter their ſound and ſignification, and become *and*, *are*, *ope*, *ell*, *ill:* and tho' it be ſometimes ſilent, ſo are many other conſonants in particular poſitions; but no one will therefore ſay, that they may be ſtruck out of the alphabet.

Q. Has *j* any variety in its ſound?

A. No; being always ſounded like ſoft *g*, in *ginger*; and whenever this ſoft ſound comes before *a*, *o*, and *u*, it muſt be written with *j*.

Q. How is *q* ſounded?

A. *Kue*, and has always a *u* after it, and begins all words with that ſound. It ends no word without *ue* after it; and that only in a few words of *French* termination; as *antique*, *oblique*, *pique*, *barque*, *cinque*.

Q. How many ſounds has *g*.

A. Two, a hard guttural ſound; as in *game*, *gold*, *gum:* and a ſoft ſound; as in *danger*, *gentle*, *ginger*.

Q. When muſt *g* be ſounded hard?

A. *g* is always ſounded hard before *a*, *o*, *u*, *l* and *r*, and at the end of words, unleſs it is ſoften'd by *d* or *e*; as *bag*, *badge*; *cag*, *cage*; *rag*, *rage*; *log*, *lodge*; *dog*, *Doge*; *hug*, *huge*, &c.

Q. When muſt *g* be ſounded ſoft?

A. *g* is uſually ſounded ſoft before *e*, *i* and *y*; as in *gender*, *gentle*, *ginger*, *gypſy:* unleſs it be harden'd by *h* or *u*; as in *guide*, *guilt*, *guile*, *gueſt*, *gueſs*, &c. It retains its native guttural ſound, before *e*, in theſe words, *altogether*, *anger*, *auger*, *beget*, *conger-eel*, *finger*, *forget*, *gear* or *geer*, *geeſe*, *geld*, *gelder*, *gelding*, *get*, *gewgaws*, *hunger*, *Hungerford*, *linger*, *longer*, *monger*, *eager*; and in all words derived from *long*, *ſtrong*, *big*, *beg*. The *g* has a ſound ſomewhat different from theſe in the derivatives of *hang*, *ring*, *ſing*, *wing*, *bring*, *ſtring*, *wring*, *wrong*; as *hanger*, *ſinger*, &c.

G is hard before *i* in the following words, *begin*, *give*, *forgive*, *gibberiſh*, *gibblegabble*, *giddy*, *gift*, *gig*, *giggle*, *giglet*, *gilt*, *gilder*, *gimlet*, *gimp*, *gird*, *girder*, *girdle*, *girdler*, *girt*, *girl*, *girth*, *gittern*, *gizzard*; with all the compounds and words derived from any of theſe; and in theſe proper names, *Argyle*, *Gibbons*, *Giddens*, *Gildon*, *Gills*.

Whenſoever two *g g*'s come together, they are both hard, tho' *e*, *i* or *y* follow them. Except in *exaggerate*, *exaggeration*.

Q. What conſonants will follow *g* in the ſame ſyllable.

A. *h*, *l*, *n* and *r*; as in *ghoſt*, *glad*, *great*, *ground*, &c. but when *g* precedes *n*, as in *gnat*, *gnaw*, *gnaſh*, *gnomon*, the *g* is mute and ſilent; and before *m* in *phlegm*.

Q. Is *gh* ſounded in the end of words?

A. *gh* at the end of ſome few words is ſounded like *ff*, as in *cough*, *trough*, *tough*, *rough*, *enough*, and *laugh*: in all other words it is ſilent, and ſeems only added to lengthen the foregoing vowel; as in *high*, *nigh*, *ſigh*, *light*, *might*, *night*, &c. *taught*, *ought*, *thought*, *though*, *although*, *through*; the three laſt words are now written, *tho'*, *altho'*, *thro'*, or *thoro'*.

Q. Is *g* ſounded before *n* in the end of words?

A. *g* before *n* in the end of words, is generally ſilent, and only ſerves to lengthen the preceding vowel; as in *ſign*, *deſign*, *enſign*, *conſign*, *lign*-aloes, *benign*, *condign*, *malign*.

Q. How is *ch* ſounded?

A. *ch* has a ſound ariſing from the compoſition peculiar to our language, not unlike *tſh*; as in *church*, *hanch*, *branch*,

branch, *rich*, *much*, &c. and like *ſh*, in words derived from the *French*, as *chaiſe*, *champaign*, *chevalier*, *capuchin*, *machine*, &c. Except *chart*, *chord*, and other words derived from the *Latin*, *Greek* and *Hebrew*, eſpecially proper names.

Q. How is *ph* ſounded?

A. *ph*, whether at the beginning or end of a ſyllable, is always ſounded like *f*; except in *phthiſic*, *phthiſical*, where it is wholly ſilent.

Q. How many ſounds has *th*?

A. Two; one ſoft, as in *thou*, *thee*, *thine*, *this*, *that*, *thoſe*, &c. the other a ſtronger ſound, as *with*, *through*, *think*, *thrive*, *throw*, *thruſt*, *thigh*, *thing*, &c.

Q. What's the proper ſound of *v*?

A. The ſound of this letter is very near that of *f*, and they only differ as *p* and *b*.

Q. In what poſitions is it uſed?

A. It goes before all the vowels; but never follows them without ſilent *e* after it, or at leaſt underſtood; as in *vain*, *vein*, *vice*, *voice*, *vulgar*, *have*, *leave*, *live*, *love*, *ſav'd*, *lov'd*, for *ſaved*, *loved*. It follows the conſonants *l* and *r*; as *calves*, *carve*, &c.

Q. How many ſounds has *w*?

A. *w* is uſed both as a vowel and as a conſonant. Before the vowels, it is a conſonant, as in *want*, *went*, *winter*: but after *a*, *e*, *o*, it is a vowel; as in *awl*, *bawl*, *crawl*, *dew*, *few*, *bow*, *how*, *now*, &c. But whenever it is pronounced in the beginning of a word or ſyllable, it has the ſound of *oo* ſwiftly pronounced; as in *want*, *went*, *wipe*, *when*, *white*, *thwart*; which ſound *ooant*, *ooent*, *ooipe*, *hooen*, *hooite*, *thooart*.

Q. In what poſition is *w* uſed?

A. *w* goes before all the vowels except *u*; it is placed before *h*, but ſounded after it; as *when*, *hwen*, *hooen*; *white*, *hwite*, *hooite*; it alſo goes before *r*, but is generally ſilent in this poſition; as in *wrath*, *wrench*, *wring*, *wrong*, &c. It follows *d*, *s*, *t*, and *th*; as in *dwindle*, *ſwim*, *twain*, *thwart*, &c.

Q. Has *x* any variety in its ſound?

A. No; being always ſounded as *cs*, or *ks*.

Q. In what poſition is it uſed?

A. It begins no words, except proper names; *Xanthe*, *Xanthus*, *Xantippe*, *Xantippus*, *Xenocrates*, *Xenophanes*, *Xenophon*, *Xerxes*, and a few others. It always ends, but never begins a ſyllable, except at the beginning of a word; and has ſometimes *c* after it, but never *s*.

Q. How many ways may the ſound of *x* be expreſs'd?

A. Six, 1. At the end of ſhort ſyllables by *cks*; as *backs*, *necks*, *ſticks*, *rocks*, *ducks*, *bricks*, *mocks*, &c. 2. At the end of ſyllables made long by a double vowel, it is expreſs'd by *ks*; as *books*, *looks*, *breaks*, *ſpeaks*, &c. 3. By *cc* in the middle of words, when *e* or *i* follows them; as *accelerate*, *accent*, *accept*, *acceptation*, *acceſs*, *acceſſible*, *acceſſion*, *acceſſory*, or *acceſſary*, *accidence*, *accident*, *accidental*, *occident*, *occidental*, *ſucceed*, *ſucceſs*, *ſucceſſor*, *ſuccedaneous*, *ſucceſsful*, *ſuccinct*, *ſuccinctneſs*. 4. By *ct* in words ending in *action*, *ection*, *iction*, *oction*, *uction*, and *unction*; as *extraction*, *perfection*, *prediction*, *concoction*, *deſtruction*, *compunction*: only except *complexion*, *reflexion*. 5. By *cts* at the end of ſome words; as *abſtracts*, *acts*, *contracts*, *defects*, *effects*, *inſects*, *objects*, *projects*, *ſubjects*; he *affects*, *corrects*, *inſtructs*, for *affecteth*, &c. 6. and laſtly, with *x*; as *ax*, *vex*, *fix*, *ox*, *box*, *flux*, *example*, *exempt*, *exile*, *exhort*, *exult*, &c.

Q. How many ſounds has *y*?

A. Three; before a vowel it ſounds like *ye*, or rather *ee*, rapidly pronounced; as in *yard*, (*eeard*), *yoke*, (*eeoke*), *yonder*, (*eeonder*): after a vowel or conſonant, it ſounds ſometimes *e* long; as in *ally*, *body*, *holy*, *mercy*, *money*: and ſometimes *ï* long; as in *by*, *cry*, *dry*, *fry*, &c. After *a*, *e*, *o*, it incorporates with them, and makes double vowels; for *ay*, *ey*, *oy*, are always ſounded as *ai*, *ei*, *oi*; the former muſt always be written at the end of words, but *y* is ſeldom found in the middle of words; except *Egypt*, *hymn*, *rhyme*, *ſyſtem*, and ſome others of *Greek* origin.

Q. Does *z* ever alter its ſound?

A. No; it being always ſounded like *ds* or rather ſoft *s*, the ſound of *d* being very little, if at all, perceivable; as in *zeal*, *zone*, *zenith*, *zodiack*, *bowze*, *browze* or *browſe*; the *z* in theſe laſt words, ſounding like ſoft *s* in the following words, *viz.* to *houſe*, to *louſe*, to *mouſe*.

Q. In what poſition is *z* placed?

A. It may go before or after any of the vowels, but never immediately before or after any of the conſonants in the ſame ſyllable.

PART II.

Of SYLLABLES.

Q. WHAT is a Syllable?

A. A Syllable is a compleat ſound utter'd in one breath, and may conſiſt either of one vowel or double vowel, or of one vowel or double vowel join'd to one or more conſonants; as *A-bel*, *e-le-ment*, *i-vo-ry*, *u-ni-on*, *eu-nuch*, *an-guiſh*.

Q. How many letters may there be in a Syllable?

A. Eight, as in *ſtrength*.

Q. How many Syllables may be in a word?

A. Never more than ſeven or eight, (few in *Engliſh* have ſo many) as *re-con-ci-li-a-ti-on*, *in-com-pre-hen-ſi-bi-li-ty*.

Q. How do you know how many Syllables there are in a word?

A. As many vowels or double vowels as are diſtinctly ſounded in any word, ſo many ſyllables there are in that word.

Q. How many rules are there for ſpelling or dividing words?

A. There are many: but the four following rules and exceptions may ſuffice for moſt caſes.

Q. What is the firſt?

A. When a ſingle conſonant comes between two vowels, it muſt in ſpelling be join'd to the latter; as *a-bode*, *o-pen*, *pa-per*, *na-ked*, *a-part*. Except *x*, which is always join'd to the former; as *ox-en*, *ex-erciſe*, *ex-ample*.

Q. What's the ſecond?

A. When two conſonants of the ſame kind come together in the middle of a word, they muſt always be parted; as in *bor-row*, *can-not*, &c.

Q. What is the third rule?

A. When two or more conſonants come together in the middle of a word; if they are ſuch as can begin a word, they go together with the latter ſyllable; otherwiſe they muſt be parted.

Or they may be divided in ſuch manner, as may beſt agree with their moſt eaſy and diſtinct ſounds, in pronouncing the word; as *re-ſtore*, *be-ſpeak*, *a-skew*, *a-ſquint*, *fa-ble*, *de-ſpiſe*; in all which words, the middle conſonants ſound with, and are therefore beſt join'd with the latter ſyllable. But in the following words, the very ſame conſonants muſt be parted, being ſo pronounced; as *maſ-ter*, *whiſ-per*, *baſ-ket*, *muſ-quet*, *pub-liſh*, *diſ-poſe*.

Perhaps this may offend the Criticks; but as it anſwers the deſign of ſpelling, which is only the dividing words into convenient parts, agreeable to the number of diſtinct ſounds, in order to arrive at, and ſhew, their true pronunciation; and as I ſee no inconveniency in this rule, becauſe it fully anſwers its end; I have therefore ſet it down, regardleſs of their cenſure.

Q. Are there any exceptions to theſe rules?

A. Yes; all compound and derivative words, in which the ſingle or primitive words keep their own letters.

Q. What is a compound word?

A. A compound word is either made up of two diſtinct words; as *where-by*, *with-out*, *with-in*, *thank-ful*, *coach-man*, *ſap-leſs*, *up-hold:* or it is made of one word, which is called the primitive, and a ſyllable going before it, which is called a prepoſition; ſuch are *ad*, *en*, *un*, *ſub*, *per*, *de*, *diſ*, *pre*, *trans*, *re*, &c. from which ariſe ſuch words as

theſe,

theſe, *ad-orn*, *en-able*, *in-ure*, *un-equal*, *per-form*, *de-ceaſe*, *diſ-eaſe*, *pre-diction*, *tranſ-act*, *re-ſtrain*, and ſuch like.

Q. What is a derivative Word?

A. A derivative Word is that which comes from ſome other word, and is made by an additional ending; as *ed* in *paint-ed*; *en* in *gold-en*; *eſs* in *count-eſs*; *eſt* in *readi-eſt*; *eth* in *ſpeak-eth*; *edſt* in *deliver-edſt*; *er* in *hear-er*; *ing* in *talk-ing*; *iſh* in *fool-iſh*; *iſt* in *art-iſt*; *ous* in *covet-ous*; *ly* in *kind-ly*; in which and all others of the like kind, the ſingle and primitive words muſt retain their own letters.

Q. What's the fourth Rule?

A. If two vowels come together, and are both fully and diſtinctly ſounded, they make two ſyllables, and muſt therefore be parted; as in *cre-ate*, *cre-ator*, *re-enter*, *mu-tu-al*, *ru-in*, *No-ah*.

PART III.

Of WORDS.

Q. WHAT are Words?

A. Articulate ſounds uſed to expreſs our ideas or notions of things.

Q. What is the end or deſign of ſpeech?

A. To communicate our thoughts and intentions to each other.

Q. What things are properly the ſubject of our ſpeech or diſcourſe?

A. Whatever is the object of our ſenſes, reflexion, or underſtanding, may be the ſubject of our diſcourſe; and this may be either a thing or ſubſtance, or the manner or quality of a thing, or the action of a thing, or the manner or quality of that action.

Q. Have we words adapted to, and expreſſive of, theſe things?

A. Yes, and theſe are of four ſorts, which are ſufficient to expreſs all our ideas or notions of things, and are therefore

fore call'd the *four Parts of Speech*; as

1. *Names* which expreſs things.
2. *Qualities* which expreſs the manners, properties, or affections of things.
3. *Affirmations* expreſſing the actions, paſſions, or being of things.
4. *Particles* ſhewing the manner or quality of actions, paſſions or being, *&c.*

SECT. I.

Of NAMES.

Q. WHAT do you mean by Names?

A. Words that expreſs things themſelves, and always convey ſome certain idea or image to the mind, and need not the help of any other word to make us underſtand them. Thus when we hear any one ſay *a man*, *a horſe*, *a mountain*, *a river*, *a city*, &c. we perfectly underſtand what he means.

Q. What farther diſtinguiſhes Names from the other parts of ſpeech?

A. As Names expreſs the things themſelves, therefore you cannot put the word *thing* after them, without nonſenſe: thus you cannot ſay *man thing*, *virtue thing*, and the like.

They alſo may have *a*, *an*, or *the* before them; as *a man*, *a horſe*, *an ox*, *the woman*.

Q. How many ſorts of Names are there?

A. Three, *common*, *proper*, and *perſonal*.

Q. What do you mean by common Names?

A. Common Names are ſuch as agree to, or expreſs a whole kind; as *man*, *woman*, *horſe*, *tree*, are common to all, and every one of that kind.

Q. What do you mean by proper Names?

A. Proper Names are uſed to diſtinguiſh particulars of a kind from each other; as *Cæſar*, *Pompey*, *Cicero*, diſtinguiſh theſe from all the reſt of Mankind; alſo *John*, *William*, *Anne*, *Mary*, are proper Names. The ſame holds of the proper names of cities, towns, mountains, rivers, countries, &c.

Q. What is a perſonal Name?

A. A perſonal Name is a word that may be uſed inſtead of any other name: as inſtead of my name I ſay *I*; inſtead of your name, I ſay *thou* or *you*; inſtead of his name, I ſay *he*; inſtead of her name, I ſay *ſhe*; and if I ſpeak of a thing that has no diſtinction of ſex, I ſay *it*.

Q. How many Perſons are there?

A. Three.

Q. What do you mean by three Perſons?

A. Three heads which comprehend or contain all the branches of our diſcourſe or ſpeech; for in diſcourſe whatever is ſpoken, is either *of ourſelves*; *to another*; or *of a third*.

Q. How do you diſtinguiſh the perſons?

A. 1. In ſpeaking of myſelf, I uſe the word *I*; and this is call'd the firſt perſon ſingular. If more than one ſpeak of themſelves, they uſe the word *we*; and this is call'd the firſt perſon plural.

2. When we ſpeak to another, we uſe the word *thou* or *you*; and this is call'd the ſecond perſon ſingular. If we ſpeak to more than one, we uſe the word *ye* or *you*; and this is the ſecond perſon plural.

3. In ſpeaking of another, if of the male ſex, we ſay *he*; if of the female ſex, we ſay *ſhe*; but if we ſpeak of a thing that has no ſex, we uſe the

word *it*; which words, *he*, *ſhe*, *it*, are the third perſon ſingular. If we ſpeak of more perſons or things than one, we uſe *they*, and this is call'd the third perſon plural.

Q. Why do we uſe *you*, when we ſpeak only to one perſon, ſince it is really of the plural number?

A. Cuſtom has made us do ſo, it being counted ungenteel, and rude, to ſay *Thou doſt ſo or ſo.*

Q. What are *who*, *which*, and *what* call'd?

A. Perſonal interrogatives; being commonly uſed in aſking queſtions *.

Q. Is there any difference in the uſe of *who*, *which*, and *what?*

A. Yes; *who* is uſed when we ſpeak of perſons; as *who is that man? which*, when we ſpeak of things; as *which is your hat? what*, is uſed both of perſons and things, and relates to the kind, quality or order; as *what man is he?* that is, *what ſort of man? what dog is that? what book is that? what* (or *which*) *place do you chooſe?*

Q. Are *who* and *which*, always interrogatives, and do they alway imply a queſtion aſked?

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* *Which* is alſo ſaid to be an adjective or quality.

A. No, they frequently ſignify only relation to ſome perſon or thing; as Peter *is the man whom I ſaw. They are the men who built the church. This is the book which I bought.*

Q. Do *who* or *what* change their endings?

A. Who in the leading ſtate makes *whom* in the following; as *he is the man to whom I gave it. What* is the ſame in both ſtates.

Q. Wherein do perſonal names differ from other names?

A. By having a leading and following ſtate.

Q. What do you mean by the leading and following ſtate?

A. 1. By the leading and following ſtate, we mean the perſonal Names either going before, or following the affirmation; as in theſe ſentences, *I love, we love*; *I* and *we*, being ſet before the affirmation *love*, are call'd the leading ſtate. But in the following examples, *viz. my father loves me*, John *loves us*; *me* and *us* coming after the affirmation *loves*, are call'd the following ſtate.

Q. Give me the leading and following ſtates of all the perſonal names in both numbers?

A. The

A.

		The leading State.	The following State.
1 Perſ.	Singular	*I*	*Me*
	Plural	*We*	*Us*
2 Perſ.	Singular	*Thou* or *You*	*Thee* *You*
	Plural	*Ye*	*You*
3 Perſ.	Singular	*He* *She*	*Him* *Her*
	Plural	*They*	*Them*
The interrogatives of perſons		*Who*	*Whom*

what and *it* never vary, being the ſame in both ſtates.

Q. What is Number?

A. The diſtinction of one from more.

Q. How many Numbers are there?

A. Two, the ſingular and the plural.

Q. When do we uſe the ſingular number?

A. When we ſpeak of but one perſon or thing? as a *man*, a *boy*, a *girl*, a *ſtool*, a *table*, &c.

Q. When do we uſe the plural number?

A. When we ſpeak of more things or perſons than one; as *men*, *boys*, *girls*, *ſtools*, *tables*, &c.

Q. How is the plural number form'd or made?

A. By adding *s* to the ſingular; as *tree*, *trees*; *hand*, *hands*; *boy*, *boys*.

Q. Is it always thus made?

A. Not always; for when the ſingular ends in *ch*, *ſh*, *ſs*, or *x*, then *es* muſt be added; as *church*, *churches*; *fiſh*, *fiſhes*; *bruſh*, *bruſhes*; *witneſs*, *witneſſes*; *box*, *boxes*; *fox*, *foxes*, &c.

Q. What do you obſerve of words that end in *ce*, *ge*, *ſe*, and *ze*?

A. Such words by adding *s* to make them plural gain a ſyllable more than they had in the ſingular; as *face*, *faces*; *page*, *pages*; *horſe*, *horſes*; *ſize*, *ſizes*, &c.

Q. How comes this to paſs?

A. Becauſe the *s*, that is added to make the plural, would not elſe be heard in the ſound, unleſs it made another entire ſyllable.

Q. How do Names that end in *f*, or *fe* make their plurals?

A. By changing *f* or *fe* into *ves*; as *calf*, *calves*; *ſheaf*, *ſheaves*; *half*, *halves*; *leaf*, *leaves*; *loaf*, *loaves*; *ſhelf*, *ſhelves*;

ſhelves; *ſelf*, *ſelves*; *knife*, *knives*; *life*, *lives*; *wife*, *wives*; *thief*, *thieves*; *wolf*, *wolves*.

Except *hoof*, which makes *hoofs*, *roof*, *roofs*; alſo *dwarf*, *handkerchief*, *miſchief*, *proof*, *relief*, *ſcarf*, *wharf*, *reproof*, *ſtrife*, which have only *s* added to make them plural. And moſt words ending in *ff*, are made plural by the addition of *s*; as *ſcoff*, *ſciff*, *muff*, *ruff*, *cuff*, *ſnuff*, *ſtuff*, *puff*; except *ſtaff*, which makes *ſtaves*.

Q. Do all plural Names end with *s* or *es*?

A. No; for ſome end in *n*; as *men*, *women*, *children*, *brethren*, *oxen*: and two in *m*; as *cherubim* and *ſeraphim*, whoſe ſingulars are *cherub*, *ſeraph*. Some end with *ce* or *ſe*; as *louſe*, *lice*; *mouſe*, *mice*; *penny*, *pence*; *gooſe*, *geeſe*: and others with *t* and *th*; as *foot*, *feet*; *tooth*, *teeth*: all which are irregular.

Q. Have all Names this diſtinction of number?

A. No; for ſome names have no ſingular, and others no plural number.

Q. Give me ſome examples of names that want the ſingular number.

A. Annals, *Alps*, *aſhes*, *bellows*, *bowels*, *breeches*, *calends*, *creſſes*, *goods* (meaning things poſſeſs'd by any one; as *the goods* *of* *of fortune*) *entrails*, *lungs*, *ſheers*, *ſciſſars*, *ſnuffers*, *thanks*, *tongs*, *wages*.

Q. What Names have no plural?

A. 1. All proper Names of men, women, cities, mountains, rivers, countries, *&c.* 2. The names of metals; as *gold*, *ſilver*, *copper*, &c. 3. The names of moſt herbs; as *graſs*, *marjoram*, *parſley*, *ſage*, *mint*, *ſouthernwood*, *moſs*, *fennel*, *roſemary*, *ſpinage*, *ſavory*, *helebore*, *hemlock*: (except *colwarts*, *leeks*, *artichokes*, *cabbages*, *nettles*, *poppies*, *lilies*, &c.) 4. The names of ſeveral ſorts of corn and pulſe; as *wheat*, *rye*, *barley*, *darnel*: (except *oats*, *tares*, *beans*, *peas*.) 5. Liquids; as *wine*, *ale*, *beer*, *urine*, *vinegar*, *milk*: alſo *air*, *choler*, *blood*, *ſpittle*: (but ſome of theſe when they ſignify ſeveral ſorts, are uſed in the plural number; as *wines*, *oils*, &c.) 6. Unctuous matter; as *honey*, *butter*, *fat*, *greaſe*, *amber*, *wax*, *marrow*, *pitch*, *roſin*, *tar*, *glue*, *lard*, *ſulphur*, *bitumen*, *brimſtone*. 7. Virtues and vices, *prudence*, *juſtice*, *charity*; *pride*, *ſloth*, *envy*: to which may be added many other words, which do not directly belong to any of the forementioned heads; as *euchariſt*, *happineſs*, *&c.*

Q. What is Gender?

A. The diſtinction of ſex.

Q. How many ſexes are there?

A. Two, the male and the female.

Q. How are they diſtinguiſhed?

A. In *Latin*, *Greek*, and ſome other languages, the gender or ſex is diſtinguiſhed by changing the ending of the quality or adjective; but in our language the ending of the quality is never chang'd.

Q. How then are the ſexes diſtinguiſhed in *Engliſh*?

A. By the five following ways.

1. In general, by the third perſon ſingular of perſonal names, *viz. he*, *ſhe*, and *it*: as has been already obſerv'd of perſonal names.

2. By two different words; as *boy* for the *male*, *girl* for the *female*, &c.

3. By putting a quality to the name when there are not two different words to denote the difference of ſex; as a *male-child*, a *female-child*; a *he-goat*, for the *male*; a *ſhe-goat*, for the *female*.

4. By adding another name: as a *man-ſervant*, a *maid-ſervant*; a *cock-ſparrow* to denote the *male*, a *hen-ſparrow* the *female*.

5. In ſome few words the *female* is diſtinguiſh'd from the *male* by the ending in *eſs*; as *abbot*, *abbeſs*; *baron*, *baroneſs*; *count*, *counteſs*, &c. and two in *ix*; as *adminiſtratrix*, *executrix*.

SECT. II.

Of QUALITIES.

Q. WHAT are Qualities?

A. Words expreſſing the manners, properties, and affections of things or ſubſtances, as *wiſe*, *fooliſh*, *good*, *bad*, *white*, *black*, *round*, *ſquare*, &c. all which convey no idea or image to the mind, but muſt have a name join'd to them, to make them be underſtood; as *a wiſe man*, *a fooliſh boy*, *a good author*, *a bad woman*, *a white horſe*, *a black dog*, *a round table*, *a ſquare box*.

Q. How do you know Qualities from the other parts of ſpeech?

A. By their taking the word *thing* after them; as *a good thing*, *a white thing*, *a black thing*, &c.

Q. Have Qualities any difference of number?

A. No; for we never ſay *goods, bads, blacks, whites.*

Q. Are not names ſometimes chang'd into Qualities?

A. Yes; there are three ſorts of Qualities deriv'd from names.

Q. How are they made?

A. By adding *s* or *es* to the name if the pronunciation requires it; as *man's nature*, for *the nature of man*; *men's nature*, for *the nature of men*; *Milton's poems*, for *the poems of Milton*; *the churches peace*, for *the peace of the church.*

☞ *Theſe are called by Dr.* Wallis, *adjectives poſſeſſive, and, by a late author, poſſeſſive qualities,* i. e. *adjectives; but I rather think them the* Engliſh *genitive caſe, and the only caſe we have in our tongue.*

If the name be of the plural number and end in *s*, as it generally does, the *s* that forms the number, ſerves for the *s* poſſeſſive alſo; as the *warriours arms*, for *the arms of the warriours*; inſtead of *the warriours's arms.*

But when the ſingular name ends in *s*, both the *s's* are for the moſt part expreſs'd, preſs'd, as *Charles's horſe*, *St. James's park*.

Q. Are names ever uſed as Qualities?

A. When two names are compounded and join'd together with this mark (-) called a hyphen, the firſt takes to itſelf the nature of a quality; as *an Engliſh-man*, *a French-man*, *a ſea-fiſh*, i. e. *a fiſh of the ſea*; *a Turkey-voyage*, i. e. *a voyage to Turkey*; *a gold-ring*, or *a ring made of gold*.

Q. What Qualities are derived from perſonal names?

A. Theſe perſonal poſſeſſives, *my*, *mine*; *thy*, *thine*; *his*; *our*, *ours*; *your*, *yours*; *her*, *hers*; *their*, *theirs*.

Q. Is there any difference in the uſe of *my* and *mine*, *thy* and *thine*, &c?

A. Yes; *my*, *thy*, *her*, *our*, *your*, *their*, muſt have a name after them; as *this is my houſe*, *this is my hat*: but *mine*, *thine*, *hers*, *ours*, *yours*, *theirs*, are uſed when the name is left out, but underſtood; as *whoſe book is this? mine*, i. e. *my book*; *this horſe is mine*, that is, *this horſe is my horſe*; *this hat is thine*, that is, *this hat is thy hat*: but theſe two *mine* and *thine*, are ſometimes uſed when a name follows that begins with a vowel; as *my arm*, or *mine arm*; *my aunt*, or *mine aunt*; *thy oath*, or *thine oath*: *his* is uſed alike, with or without the name; as *this is his houſe*, or *this houſe is his*; *whoſe book is this? his.*

Q. When do we uſe the word *own*?

A. When we would expreſs ourſelves more emphatically; as *this is my own houſe*, *your own land*, Alexander's *own ſword.*

Q. Which of the perſonal Poſſeſſives take *own* after them?

A. My, *thy*, *his*, *her*, *our*, *your*, *their*, may have *own* after them; but we never ſay *hers own*, *ours own*, yet we ſay *mine own*, and *thine own.*

Q. What parts of ſpeech are *this*, *that*, *ſome*, *which*?

A. Qualities.

Q. What are *this* and *that* uſually called?

A. this and *that* are called demonſtratives, becauſe they ſhew what particular perſon or thing you mean; as *this* or *that man*, *this* or *that book*: *this* makes *theſe*, and *that* makes *thoſe*, in the plural number; *this* and *theſe* relate to things near at hand, as *that* and *thoſe* refer to things farther off.

Q. Is not *that* ſometimes uſed inſtead of *who*, *whom*, or *which?*

A. Yes; as *I ſaw a man that* [*who*] *had been on the ſame ſide that* [*which*] *I had been on. He is the man that* [*whom*] *we ſaw.*

Q. What is the uſe of *which?*

A. which is an interrogative, and is uſed in asking queſtions of things, as *who* and *whom* does of perſons; as *which is the houſe?* And it is alſo call'd a relative, when it has relation to ſome name or ſubſtance, expreſs'd or underſtood; as *which thing will never do; here is the ring, which* [*ring*] *you loſt. Which* is the ſame in both numbers.

Q. Are there no other ſorts of qualities?

A. There is another ſort of qualities which ſignify *being*; as *I being a man, have put away childiſh things:* doing; as *a dancing dog, a ſcolding woman, a loving father:* ſuffering; as *a ruin'd man, a ſhav'd head.*

Q. Are not theſe by Grammarians call'd participles?

A. Yes.

Q. Are they not a different and diſtinct part of ſpeech from adjectives, or qualities?

A. No, not all of them; for *learned, loving, ſcolding, writing,* when join'd with names; as *a learned man, a loving father, a ſcolding woman, a writing desk,* are as evidently qualities or properties of thoſe ſubſtances, as *wiſe, good, fair,* would be, if join'd to the ſame names.

Q. Are all thoſe words which are call'd participles, really mere qualities?

A. Words ſignifying the time of *acting* or *ſuffering,* &c. as *I am writing a book, he is mending a pen, we have burned the coals, ye have praiſed the horſe,* and ſuch like, cannot with any propriety be call'd qualities agreeable to the uſual definition of that term.

Q. When are the participles mere qualities?

A. 1. When they have no reſpect to time; as *a learned book, a carved pillar.*

2. When they are join'd to names; as *an underſtanding man, a writing desk, a carved head.*

3. If they may be compar'd; as *loving, more loving, moſt loving; learned, more learned, moſt learned.*

4. If they are compounded with a prepoſition, that the verb, or affirmation they come from, cannot be compounded

with; as *unbecoming*, *unheard*, *unſeen*; for we do not ſay, *to unbecome*, *to unbear*, &c.

Q. What part of ſpeech are *a* and *the*?

A. Qualities, being join'd to names as other qualities are, but they are uſually call'd articles.

Q. What is the uſe of Articles?

A. To determine and fix the ſignification or ſenſe of names, and apply them to a particular thing.

Q. What is the difference between *a* and *the*?

A. *a* is call'd the indefinite article becauſe it leaves the ſenſe of the word, to which it is prefix'd, undetermin'd to what particular you mean; as, *ſee what it is for a man to have to do with ungrateful people*; *a man*, that is, *any man*.

The is call'd a demonſtrative or definitive article, becauſe it points out and determines the ſenſe of the word it is put before, to ſome particular; as *the people of* England *are happy*, that is, *that particular people*.

Q. Do we ſet the articles before proper names?

A. Proper names do of themſelves individually and particularly diſtinguiſh the things or perſons of which one ſpeaks, and therefore need not any more particular diſtinction; and for this reaſon, the word *God* ſignifying the *Sovereign Being*, has no article before it. So likewiſe the names of countries, cities, provinces, rivers, mountains, *&c.* have no article before them, nor are they uſed when the Name expreſſes the thing in general, as we ſay, *man being mortal ſoon fades away and dies*, not *the* or *a man:* Nor are they ſet before the particular names of virtues and vices; as *juſtice*, *ſobriety*, *temperance*; *drunkenneſs*, &c. or metals; as *gold*, *ſilver*, &c. and herbs; as *thyme*, *marjoram*, &c.

Q. Do we never ſet the article before proper names?

A. Yes ſometimes; but then it is when ſome word is underſtood; as *the* Thames, where *river* is underſtood; *the* St. Alban, that is, *the ſhip* St. Alban: Or by way of diſtinction or eminence; as *he is a* Churchil, that is, *one whoſe name is* Churchil; *the* Talbots, that is, *the family of the* Talbots; *the* Alexanders, *the* Cæſars, *the* Marlboroughs, any brave and valiant men being called by thoſe names. We alſo ſay, *the God of* Abraham, by way of diſtinction, from the falſe gods of the heathen.

Q. Are the articles ever ſet before Qualities?

A. Yes, but it is by virtue of ſome name, expreſs'd or underſtood; as *Alexander the Great*, that is, *the great King*, or *the great Alexander*; *George the Second*, that is, *the ſecond King of* England, *of that name*; *he is the happieſt of all men*, that is, *the happieſt man*. We alſo ſay, *the goods*, *the whites*, *the blacks*. But theſe are ſet for Names, (or ſubſtantively); things and colours being underſtood; and ſignify *the good things*, *the white colours*, *the black colours*.

Q. In what other reſpect do Qualities differ from Names?

A. By admitting degrees of compariſon, which Names or ſubſtantives do not, being only to be compared by their Qualities.

Q. What do you mean by Compariſon?

A. Compariſon of Qualities ſerves to diſtinguiſh the different degrees of qualities of the like kind, and whereby we affirm of things that one is of ſuch a quality, another more ſuch, and a third moſt ſuch; as when we ſay, one thing is *hard*, another *harder* or *more hard*, and a third *hardeſt* or *moſt hard*.

Q. How many degrees of compariſon are there?

A. Two; the comparative, and the ſuperlative.

I am very ſenſible that our common grammars make three degrees of compariſon, call'd the Poſitive, the Comparative, and the Superlative; but as the poſitive degree or quality itſelf only aſſerts a thing to be of ſuch a quality, (as hard iron, ſoft wool, &c.) *without regard to any different degrees of the like quality in any other thing, it is therefore, ſtrictly ſpeaking, no degree of compariſon, it being abſurd to call that a degree of compariſon where there is no compariſon made.*

Q. May not Qualities be compared without altering either their ending or ſignification?

A. Yes, but not without the help of ſome other word, for there may be a compariſon made between equals, by the word *as*. For inſtance, *as hard as iron*, *as ſoft as wool*, *as eloquent as* Cicero.

Though

Though in theſe inſtances there is a compariſon made, yet it cannot properly be call'd a degree, there being no increaſe or diminution of the quality, one of which is abſolutely neceſſary to form a degree; and therefore, ſtrictly ſpeaking, there can be but two degrees of compariſon.

Q. How is the firſt or comparative degree form'd or made?

A. By putting *er* to the quality; as *hard*, *harder*; *fair*, *fairer*: but if the quality end in *e*, you need add only *r* to make the comparative; as *wiſe*, *wiſer*.

The comparative degree is alſo formed by adding *more* to the quality; as *hard*, *more hard*, i. e. *harder*; *fair*, *more fair*, i. e. *fairer*.

Q. How is the ſecond or ſuperlative degree form'd or made?

A. By adding *ſt* or *eſt* to the quality; as *wiſe*, *wiſeſt*; *fair*, *faireſt*.

The ſuperlative is alſo form'd by adding *moſt* to the quality; as *hard*, *moſt hard*; *learned*, *moſt learned*.

Q. Tell me what degrees of compariſon the following words are of; *hard*, *harder*, *hardeſt*, *more hard*, *moſt hard*;

hard; *fair*, *fairer*, *faireſt*, *more fair*, *moſt fair*?

A. *hard*, or *fair*, is no degree of compariſon, but the quality itſelf.

Q. How do you know that?

A. Becauſe they denote the thing or perſon to be ſimply ſo, or of ſuch a quality; as *iron is hard*, *Lucy is fair*; without comparing them with any different degrees of the like qualities in any other perſon or thing.

Q. Of what degree of compariſon are the words *fairer*, *more fair*, *harder*, *more hard*?

A. They are of the firſt or comparative degree.

Q. How do you know that?

A. Becauſe when I make a compariſon between *iron* and *ſteel*, I find *iron* is *hard*, but *ſteel* is *harder*; alſo when I make a compariſon between *Lucy* and *Anne*, I find *Lucy* is *fair*, but *Anne* is *fairer*, or exceeds *Lucy* in beauty.

Q. Of what degree of compariſon are the words *faireſt*, *moſt fair*; *hardeſt*, *moſt hard*?

A. Of the ſecond or ſuperlative degree.

Q. How do you know that?

A. Becauſe if I make a compariſon between *Mary*, *Anne*, and *Elizabeth*, I perceive that *Mary* is *fair*, but *Anne* is *fairer*, or *more fair*, and that *Elizabeth* is *faireſt*, or *moſt fair* of either *Mary* or *Anne*; that is, *Elizabeth* exceeds them both.

Q. Are all Qualities compared by adding *er*, or *more*, to make the comparative; and *eſt*, or *moſt*, to make the ſuperlative?

A. No; for the compariſon of ſome Qualities is irregular, and not according to theſe rules; as *good*, *better*, *beſt*; *bad* or *ill*, *worſe*, *worſt*; *little*, *leſs*, *leſſer*, *leaſt*: *much* or *many*, *more*, *moſt*.

Q. How ſhall I know what Qualities may be compar'd?

A. Only ſuch Qualities as may be increaſed or diminiſhed; and conſequently, in good ſenſe, admit the words *more* and *moſt*, or *leſs* and *leaſt* before them: but ſuch words, whoſe ſignification cannot be increaſed, cannot form compariſon; as *all*, *ſome*, *any*; for we cannot ſay a thing is *more all*, or *moſt all*, &c.

Q. Do not Names (*i. e.* ſubſtantives) form compariſon?

A. No, for tho' a thing may have the words *more* or *leſs* applied to it, as it is of *larger* or *leſs* extent than another thing, yet it cannot be ſaid to be *more* or *leſs* a ſubſtance than another thing. For example, *one man cannot be* more *or* leſs *a man than another man, let the difference of their bulk or ſtature be what it will.*

SECT. III.

Of AFFIRMATIONS.

Q. WHAT is an Affirmation?

A. An Affirmation (or Verb as 'tis commonly call'd) is a part of ſpeech that betokeneth *being*, *doing*, or *ſuffering*, i. e. how, or in what manner one perſon or thing is acted upon, or affected by another.

Or it is a word uſed when we affirm one thing of another; together with the ſeveral circumſtances of *perſon*, *number*, and *time*: as *man is a rational creature*,

Q. How do the Affirmations ſignify *being*?

A. The Affirmations do not only expreſs the ſimple exiſtence of things; as *Peter is*, or *Peter lives*, i. e. *exiſts*, or *is living*; but alſo the poſture, ſituation, or circumſtance of *being*, and how, and in what manner they are affected; as *Peter ſtands*, *ſits*, *lies*, *is hot*, *cold*, *angry*, or *pleaſed*.

Q. What ſort of actions are denoted by the Affirmations?

A. All manner of actions or paſſions, either of mind or body; as *to think*, *to love*, *to fight*, *to run*, *to write*, *to play*, *to dance*, &c.

Q. What kind of ſuffering is expreſſed by Affirmations?

A. All impreſſions receiv'd by one perſon or thing from another; as Charles *beats* John, or John *is beaten by* Charles: in either of theſe phraſes, *Charles* is the agent or actor, who beats; and *John* is the patient, and ſuffers, or is beaten. So Samuel *loves* Mary, or Mary *is loved of* Samuel; here *Samuel* is agent, and exerts the paſſion of love, and *Mary* is the object on whom that paſſion of love is exerciſed.

Q. What do you mean by the Time of the Affirmation?

A. The Time of the Affirmation relates to a thing *now doing*, *already done*, or *not yet done*.

Q. How many Times are there?

A. Three; the *preſent*, *paſt*, and *future* Time.

Q. Are there no more than theſe three Times?

A. Strictly ſpeaking, there are no more: but if we conſider the Affirmation a little more nicely, we may reckon *ſeven* Times; one *preſent* Time, four *paſt*, and two *future* Times.

Q. How is the *preſent* Time known?

A. The *preſent* Time expreſſes ſomething that now is: as, *I write*, or *am now writing* a letter.

Q. Wherein do the *paſt* Times differ?

A. 1. The firſt (which may be called the Imperfect) is uſed to expreſs ſomething paſt, but conſidered as preſent to ſomething elſe, mentioned or underſtood in the ſentence. Ex. I *was writing* a letter, when James *came* into the room. In which example, the action of writing is paſt, but conſidered as preſent to *James*'s coming into the room.

2. The ſecond reſpects a certain and determined Time paſt: as, *I wrote* a

letter yeſterday, or laſt week; and may therefore be called the Paſt-definite.

3. The third, or paſt-indefinite, ſpeaks of a thing that is paſt, without referring to any particular time it happened at: as, I *have written* ſeveral letters to him, without receiving any anſwer.

4. The fourth, which anſwers to what the Grammarians call the Pluperfect, ſpeaks of a thing which had happened before ſome other thing mentioned with it, which is likewiſe paſt: as, I *had written* ſeveral letters before he honoured me with an anſwer.

Q. How do the two *Futures* differ?

A. The firſt implies bare future event, or that the thing ſhall or will be; as, I *ſhall* or *will write* a letter. The ſecond future, or future-perfect, imports a thing's being paſt, or finiſhed at ſome future time; as, when *I have written*, or when I *ſhall have written* the letter, I will ſend it to him.

Q. Can you exemplify theſe ſeven times in any other Affirmation?

A. Yes; for inſtance in the Affirmation *read.*

Preſent Time.	I *am reading* a book the fourth time, which, every time I *read* it, gives me new pleaſure.
1ſt paſt Time, or imperfect.	This book, I remember, I *was reading*, the laſt time I ſaw you.
2d paſt Time, or paſt-definite.	I *read* it over the firſt time above ſix months ago.
3d paſt Time, or paſt-indefinite.	I *have read* it twice ſince.
4th paſt Time, called Pluperfect.	And when I *had read* it three times, I was not eaſy till I begun it again.
1ſt future Time,	I believe I *ſhall read* it ten times, before I leave it.
2d future Time, or future perfect.	When I *have* (or *ſhall have*) *read* it as often as I chooſe, I will lend it you.

In Latin, *and many other languages, the time of the verb, or Affirmation, together with the perſons and numbers, are expreſs'd by changing its ending: theſe, with the variations of the four* *moods, produce near two hundred different endings of the verbs in both voices, which are things our language is not troubled with.*

Q. How many Times are there in *Engliſh* expreſſed by the Affirmation itſelf?

A. Two, the *preſent time*, and the *paſt time.*

Q. How do you know them?

A. The *preſent time* is the Affirmation itſelf; as, *burn*, *love*: the *paſt time* ends in *ed*; as, *loved*, *burned.*

Q. But if we have only theſe two *times*, how do we expreſs the other *times* of the Affirmations?

A. By putting other Affirmations before them; as, *have*, *ſhall*, *will*, &c. as ſhall be ſhew'd hereafter.

Q. How do we expreſs the Perſons of the Affirmations?

A. By the perſonal names, *I*, *thou*, *he*, *ſhe*, *it*; *we*, *ye* or *you*, and *they.*

Q. Does the difference of perſons make any alteration in the Affirmations?

A. Yes, the Affirmations are changed or made to agree with the perſonal names, by the ſecond perſon ſingular ending in *eſt*; as for example, the firſt perſon ſingular *I love*, is made in the ſecond perſon *thou loveſt*, or *you love*; and by the third perſon ending in *eth* or *s*; as, *he* or *ſhe loveth* or *loves*, in the preſent time: and the firſt perſon ſingular in the paſſing or paſt time *I loved*, makes in the ſecond perſon *thou lovedſt* or *you loved*; but the third perſon is the ſame with the firſt, as, *he* or *ſhe loved*. And the plural Affirmations are always the ſame with the firſt perſon ſingular; as, *I love*, the firſt perſon ſingular, in the preſent time makes *we*, *ye*, and *they love*, plural. Alſo *I loved* the firſt perſon ſingular in the paſſing or paſt time, makes *we*, *ye*, and *they loved*, plural.

Q. Has the *Engliſh* tongue any Moods?

A. No.

Q. The *Engliſh* tongue having but two times expreſſed by the Affirmation itſelf, and no Moods, how do we expreſs the other times and manners of the Affirmations?

A. By the nine following words, call'd helping Affirmations, *viz. do*, *will*, *ſhall*, *may*, *can*, *muſt*, *ought*, *have*, *am*, or *be*; which being placed before other

Affirmations, ſignify *time*, *power*, *will*, *liberty*, *neceſſity*, *duty*, &c.

Q. To what purpoſe do we ſet the word *do* before another Affirmation?

A. To expreſs the preſent time with greater force and diſtinction; as *I do love*, *I do not love*.

Q. How is it formed?

A. *I do*, *thou doſt* or *you do*, *he doth* or *does*, ſingular; *we do*, *ye do* or *you do*, *they do*, plural; in the preſent time.

And *I did*, *thou did'ſt* or *you did*, *he did*, ſingular; *we did*, *ye* or *you did*, *they did*, plural; in the paſt time.

Q. May *do* have any of the other Affirmations before it?

A. Yes, when it ſignifies *action* abſolutely, it admits the other Affirmations before it, to ſignify the time and manner of doing; as, *I do ſuch a thing*.

Q. When a helping Affirmation comes before another Affirmation, do either of them change their ending?

A. The helping Affirmation changes its ending, but the other does not; as *I do burn*, *thou doſt burn* or *you do burn*, *he doth burn*; *I did*, *thou did'ſt* or *you did burn*, &c.

Q. What Time is denoted by *will* and *ſhall?*

A. Will and *ſhall* denote the future Time, or time to come.

Q. How are they form'd?

A. I will, thou wilt or *you will, he will,* ſingular; *we will, ye* or *you will, they will,* plural.

I ſhall, thou ſhalt or *you ſhall, he ſhall,* ſingular; *we ſhall, ye* or *you ſhall, they ſhall,* plural.

Q. What difference is there between *will* and *ſhall?*

A. Will in the firſt perſon promiſes or threatens; as *I will, we will;* but in the ſecond and third perſons, it barely foretels; as, *thou wilt* or *you will, he will; ye* or *you will, they will.*

Shall in the firſt perſons, as *I ſhall, we ſhall,* ſimply expreſſes or foretels the future action or event: but in the ſecond and third perſons; as *thou ſhalt* or *you ſhall, he ſhall; ye* or *you ſhall, they ſhall,* it promiſes, commands, or threatens.

Thus when I ſay, *I ſhall go,* or *I will go,* I declare my willingneſs or reſolution to go; but if I ſay, *you ſhall go,* there is a plain command or injunction.

Q. What Time is denoted by *would* and *ſhould?*

A. They both denote the time that was or had been to come, only with this difference: *would* implies the will or intention of the doer; but *ſhould* the bare futurity, or that the thing will be; as *I would burn rather than turn*, that is, *I am willing to burn*. *I ſhould burn if the fire were about me*. *Should* oftentimes ſignifies *ought*; as *I have been obliged to you, and ſhould* (i. e. *ought to*) *return the obligation*.

Q. How are they form'd?

A. I would, thou would'ſt or *you would, he would*; *we would, ye* or *you would, they would*.

I ſhould, thou ſhould'ſt or *you ſhould, he ſhould*; *we ſhould, ye* or *you ſhould, they ſhould*.

Q. What's the difference between *ſhall* and *will*, and *would* and *ſhould?*

A. Shall and *will* denote the time to come abſolutely, *ſhould* and *would* do it conditionally.

Q. What is imply'd by *may* and *can?*

A. May, and its paſt time *might*, denote the right, poſſibility and liberty of doing a thing; as *I may love*, that is, *it is poſſible* or *lawful for me to love*:

can, and its paſt time *could*, denote the power of the agent or doer; as, *I can ſing*, that is, *I am able to ſing*.

Q. How are they form'd?

A. I may, *thou may'ſt* or *you may*, *he may*, ſingular; *we may*, *ye* or *you may*, *they may*, plural.

I might, *thou might'ſt* or *you might*, *he might*, ſingular; *we might*, *ye* or *you might*, *they might*, plural.

I can, *thou can'ſt* or *you can*, *he can*, ſingular; *we can*, *ye* or *you can*, *they can*, plural.

I could, *thou could'ſt* or *you could*, *he could*, ſingular; *we could*, *ye* or *you could*, *they could*, plural.

Q. What time has *may* and *can* relation to?

A. The time preſent, and to come.

Q. What time has *might* and *could* relation to?

A. The time paſt and to come.

Q. What is denoted by *muſt* and *ought*?

A. Muſt implies neceſſity; as *I muſt go: ought* ſignifies duty; as *I ought to read*.

Q. What time is *muſt* and *ought* ſpoken of?

A. The preſent; except they are follow'd by *have*, for then they relate to the time paſt; as *I ought to have done it*; *I muſt* or *ſhould have died.*

Q. What time is denoted by *have* and *had*?

A. *Have* denotes the time of the action to be juſt paſt when we ſpoke; as, *I have dined:* or elſe leaves it undetermined; as, *I have been at* Oxford. *Had* denotes the action to have been finiſh'd ſome time before ſome other thing ſpoken of; as, *I had dined when* Peter *came to my houſe.*

Q. How are *have* and *had* form'd?

A. *I have, thou haſt* or *you have, he hath* or *has*, ſingular; *we have, ye* or *you have, they have*, plural; *I had, thou hadſt* or *you had, he had*, ſingular; *we had, ye had* or *you had, they had*, plural.

Q. What does *have* denote when it comes before a Name?

A. It ſignifies poſſeſſion and the preſent time; as, *I have a horſe, I have a commiſſion*; and admits the other helping Affirmations before it to expreſs its times, manners, *&c.*

Q. What does *am* or *be* ſignify?

A. Either of them by itſelf ſignifies *being*; but join'd to, or ſet before a quality, ſignifies *ſuffering*, and ſupplies us with Affirmations of *ſuffering* (or verbs paſſive) which we otherwiſe want.

Q. Give me ſome examples?

A. I am burned; *if I be beaten*; *thou art loved*; *he is burned.*

Q. Is *am* or *be* ever ſet before Affirmations that ſignify *action* or *doing*?

A. Yes; as, *I am writing*, for *I write*; *I was writing*; *I have been writing*; *I had been writing*.

Q. How are they form'd?

A. I am, *thou art* or *you are*, *he is*, ſingular; *we are*, *ye are* or *you are*, *they are*, plural; or, *I be*, *thou be'ſt*, *he be*, ſingular; *we be*, *ye* or *you be*, *they be*, plural; in the preſent time.

I was, *thou waſt* or *you were*, *he was*, ſingular; *we were*, *ye were* or *you were*, *they were*, plural; or, *I were*, *thou wert*, *he were*, ſingular; *we were*, *ye* or *you were*, *they were*, plural; in the paſt time.

Q. When is the ſecond formation or ending of the preſent time of this Affirmation, that is, *be*, *be'ſt*, &c. and the ſecond formation of the paſt time, that is, *were*, *wert*, *were*, &c. to be uſed?

A. After *if*, *that*, *altho'*, *whether*; as, *If I be then alive*; *I do not know whether it were he or no.* *Be* is alſo uſed after *let*; as *let him be*, &c.

Q. Do the Affirmations always take *d* or *ed* to form the paſt time?

A. No, but are often irregular.

Q. What is the firſt Irregularity?

A. The firſt Irregularity, and that which is the moſt general, took its riſe from our quickneſs of pronunciation, by changing the conſonant *d* into *t* (the vowel *e* in the regular ending *ed* being cut off) that the pronunciation might be made more eaſy and free, and ſeems rather a contraction than an irregularity.

Q. Which letters moſt naturally take *t* after them?

A. *ch*, *f*, *k*, *p*, *x* and *s*, and *th*, pronounced hard; and ſometimes *l*, *m*, *n*, *r*, when a ſhort vowel goes before them, more eaſily admit a *t* than a *d* after them; as *ſnatcht*, *ſtuft*, *pluckt*, *clapt*, *mixt*, *paſt*, *dwelt*, *ſmelt*, inſtead of *ſnatch'd* or *ſnatched*, *ſtuff'd* or *ſtuffed*, *mix'd* or *mixed*, *paſs'd* or *paſſed*, *dwell'd* or *dwelled*, *ſmell'd* or *ſmelled*. The reſt more eaſily unite with *d* than *t*; as *liv'd*, *ſmil'd*, *raz'd*, *believ'd*, &c. from *live*, *ſmile*, *raze*, *believe*.

Except when the long vowel is ſhortened before *l*, *m*, *n*, *r*; or when *b* and *v* are changed into *p* or *f*, and the ſofter ſound of *s* and *th* paſſes into their harder ſound; as *felt* from *feel*, *dealt* from *deal*, *dreamt* from *dream*, *meant* from *mean*, *left* from *leave*, *bereft* from *bereave*.

Q. What is the ſecond irregularity?

A. The ſecond irregularity is when the preſent time of the Affirmation ends in *d* or *t*, for then the paſt time is the ſame with the preſent; as *read* in the preſent, is *read* in the paſt; ſo *caſt* in the preſent, is *caſt* in the paſt. But it is very probable theſe are contractions of *ed*, and were originally *readed*, *caſted*, in the paſt time.

Q. What other irregular Affirmations have we?

A. There are many more; an alphabetical liſt of the principal of them follows.

PRESENT TIME.	PAST TIME.
awake	*awoke*
abide	*abode*
be	*been*
bend	*bent*

PRESENT TIME.	PAST TIME.
unbend	*unbent*
bear	*bore, born*
begin	*began, begun*
bereave	*bereft*
beſeech	*beſought*
beat	*beat, beaten*
bind	*bound*
bite	*bit, bitten*
bleed	*bled,*
blow	*blew, blown*
break	*broke, broken*
breed	*bred*
bring	*brought*
buy	*bought*
catch	*caught*
chide	*chid, chidden*
chooſe or *chuſe*	*choſe, choſen*
cleave	*clave* *cleft* *clove, cloven*
come	*came, come*
creep	*crept*
crow	*crew, crow'd*
dare	*durſt* or *dared*
die	*died, dead*
do	*did, done*
draw	*drew, drawn*
drink	*drank, drunk*
drive	*drove, driven*

PRESENT TIME.	PAST TIME.
dwell	*dwelt*
eat	*eat* or *ate*
fall	*fell, fallen*
feed	*fed*
feel	*felt*
fight	*fought*
find	*found*
flee	*fled*
fling	*flung*
fly	*flew* and *fled,* *flown*
forſake	*forſook, forſaken*
freight	*fraught*
freeze	*froze, frozen*
geld	*gelt* and *gelded*
get	*got*
gild	*gilt* and *gilded*
gird	*girt* and *girded*
give	*gave, given*
grind	*ground*
go	*went, gone*
grow	*grew, grown*
hang	*hung, hanged*
have	*had*
hear	*heard*
hew	*hewed, hew'n*
hide	*hid, hidden*
hold	*held, holden*
keep	*kept*

PRESENT TIME.	PAST TIME.
know	*knew*, *known*
lay	*laid*
lead	*led*
leave	*left*
lend	*lent*
lie	*lay*, *lain*
loſe	*loſt*
make	*made*
mow	*mowed*, *mown*
meet	*met*
rend	*rent*
ride	*rid* or *rode*
ring	*rang*, *rung*
riſe	*roſe*, *riſen*
run	*ran*, *run*
ſay	*ſaid*
ſee	*ſaw*, *ſeen*
ſeek	*ſought*
ſeeth	*ſod*, *ſodden*
ſell	*ſold*
ſend	*ſent*
ſhake	*ſhook*, *ſhaken*
ſhear	*ſhorn*
ſhew or *ſhow*	*ſhewed*, *ſhewn*
ſhine	*ſhin'd* and *ſhone*
ſhoot	*ſhot*, *ſhotten*
ſhrink	*ſhrank*, *ſhrunk*
ſing	*ſang*, *ſung*
ſink	*ſank*, or *ſunk*

PRESENT TIME.	PAST TIME.
ſit	*ſat*
ſlay	*ſlew, ſlain*
ſlide	*ſlid, ſlidden*
ſleep	*ſlept*
ſling	*ſlung*
ſmell	*ſmelt*
ſmite	*ſmote, ſmitten*
ſpeak	*ſpoke, ſpoken*
ſpell	*ſpelled* or *ſpelt*
ſpill	*ſpill'd* or *ſpilt*
ſpend	*ſpent*
ſpin	*ſpun*
ſpring	*ſprang* or *ſprung*
ſtand	*ſtood*
ſtick	*ſtuck*
ſting	*ſtung*
ſteal	*ſtole, ſtolen*
ſtink	*ſtunk*
ſtrike	*ſtruck, ſtricken*
ſpit	*ſpat*
ſtrive	*ſtrove, ſtriven*
ſwear	*ſwore, ſworn*
ſweep	*ſwept*
ſwell	*ſwell'd, ſwoln*
ſwing	*ſwung*
ſwim	*ſwum* or *ſwam*
take	*took, taken*
tear	*tore, torn*
teach	*taught*

PRESENT TIME.	PAST TIME.
tell	*told*
think	*thought*
thrive	*throve*, *thriven*
throw	*threw*, *thrown*
tread	*trod*, *troden*
weep	*wept*
wind	*wound*
win	*won*
wear	*wore*, *worn*
weave	*wove*, *woven*
write	*writ* and *wrote*, *written*
work	*wrought* and *worked*
wring	*wrung*

SECT. IV.

Of PARTICLES.

Q. WHAT are Particles?

A. Particles are little words that expreſs or denote ſome circumſtance, manner or quality of an action, and join ſentences together.

Q. How many ſorts of Particles are there?

A. Three; commonly call'd Adverbs, Prepoſitions, and Conjunctions.

Firſt ſort of Particles *called* ADVERBS.

Q. What is the uſe of the firſt ſort of Particles called Adverbs?

A. They are uſed to denote ſome circumſtance, manner or quality of the words to which they are joined? as how, when, where, or whether or no, one is, does or ſuffers, when joined to an affirmation; as *I love you* dearly, *he reads* well, *ſhe dances* aukwardly, *he ſings* now, *the play is acted* here, *it is a doubt* whether *he ſings or* not: it is joined to a quality; as, *he is* very *happy*, *he is* always *fortunate*, *a woman* truly *loving is* often *diſappointed*; *a wife* ſeldom *ſcolding is* very *rare*, &c.

'Tis ſometimes joined to another Particle; as *I live* very comfortably, *he lives* very happily.

Q. How many claſſes or heads are this ſort of Particles divided into?

A. They are diſtinguiſhed according to their ſignifications into Particles of time, of place, of order, of number, of quantity, of quality, of affirmation, of negation, of doubting, of compariſon, and of paſſions of the ſoul.

Q. What are Particles of Time?

A. Such as relate to the Time preſent, paſt, or to come, or to an undetermined Time.

To the Time preſent; as, *now*, *to-day*.

The Time paſt; as, *already*, *before*, *yeſterday*, *heretofore*, *long ſince*.

The Time to come; as, *to-morrow*, *not yet*, *hereafter*, *henceforth* or *henceforward*, *by and by*.

An undetermined Time; as, *often*, *oftentimes*, *ſeldom*, *daily*, *yearly*, *always*, *when*, *then*, *ever*, *never*.

Q. What do you mean by Particles of Place?

A. Particles of Place relate to all ſorts of places indifferently, and ſerve only to mark the difference of the diſtances and ſituation, in regard either to the perſon that ſpeaks, or the things that are ſpoken of; as, *where*, *here*, *there*, *elſewhere*, *everywhere*, *no-where*, *above*, *below*, *within*, *without*, *whither*, *hither*, *thither*, *upward*, *downward*, *whence*, *hence*, *thence*.

The notion of order or rank is inſeparable from that of place, under which they are naturally compriſed, and a great many of them refer both to order and place; as, *above*, *below*, *behind*, &c. but theſe rather belong to the ſecond ſort of

Particles called Prepoſitions: thoſe that relate to order are *ſecondly*, *thirdly*, *fourthly*, *afterwards*.

Q. Which are Particles of Number?

A. Particles of Number are *once*, *twice*, *thrice*; but afterwards we expreſs the number by two words; *four times*, *five times*, &c. Alſo *rarely*, *ſeldom*, *frequently*, *often*, ſignify an indefinite number.

Q. What do you mean by Particles of Quantity?

A. Particles of Quantity ſerve to denote the price or value of things as well as any quantity of them; as *how much*, i. e. *how great*, when it ſignifieth quantity; but *how many* when it ſigniſies number: as, *enough*, i. e. what is ſufficient, *&c.*

Q. What are Particles of Quality?

A. Such as are deriv'd from Qualities, and denote the ſame quality as the words they are deriv'd from; as *that was* nobly *done*, or *that was a noble deed*; *God's mercy is infinite*, or *God is* infinitely *merciful*: ſo from *juſt*, *wiſe*, *prudent*, *brave*, *right*, *conſtant*, &c. come the Particles *juſtly*, *wiſely*, *prudently*, *bravely*, *rightly*, *conſtantly*, &c.

Q. Which are Particles of Affirming?

A. Particles affirming abſolutely are, *verily*, *truly*, *undoubtedly:* Particles of conſent are, *yea*, *yes.*

Q. Which are Particles of Negation or Denying?

A. No, *not*, *nay*, *in no wiſe*. *No* and *nay*, are uſed abſolutely, that is, without being join'd to any other word; as, *will you do it?* A. *No*. *Not* is uſed when join'd to ſome other word; as, *I do* not *love it*, *I do* not *read*, *he is* not *well.*

Q. Which are Particles of Doubting?

A. Particles of Doubting are, *perhaps*, *peradventure*, *by chance*, i. e. *it may be ſo*, *or not ſo*.

Q. Which are Particles of Compariſon?

A. Particles of Compariſon are, *how*, *as*, *ſo*, *how much*, *more*, *leſs*, *leaſt*, *moſt*, *very*, *rather*, *than*, *alſo*, *exceedingly*, *almoſt*, *well-nigh*, *little leſs*, *leaſt of all*, *as it were*, *alike*, *otherwiſe*, *differently*, *far otherwiſe*.

Q. Which are Particles expreſſing the Paſſions of the Soul?

A. Such as are the reſult of a ſurpriſed judgment, denoting ſome ſudden motion or paſſion of the ſoul, and are either of

Admiration; as, *heigh*, *lo*, *o*, *oh*.
Doubting or conſidering; as, *hem*, *hy*.
Deſpiſing; as, *piſh*, *ſhoh*, *tuſh*.

A ſurpris'd affection denoting mirth or joy; as, *ha*, *ha*, *he*.

Sorrow; as, *o! oh*, *ah*, *woe is me*.

Love and Pity; as, *ah*, *alack*, *alas*.

Hate and Anger; as, *vaugh*, *hau*, *phy*, *foh*.

Exclaiming or crying out; as, *oh*, *ſoho*.

Silencing; as, *whiſt*, *huſh*.

Attention; as, *ha!*

Second ſort of Particles, *called* PREPOSITIONS.

Q. What is the uſe of the ſecond ſort of Particles called Prepoſitions?

A. This ſecond ſort of Particles denote ſome circumſtances of actions; or they are added to words to ſhew the reſpect or relation one thing has to another: as *Peter goes* over *the bridge*; *Charles went* under *Temple-Bar*; *I go* to *London*; *the King came* from *St. James's*: *John dwells* at *the market*; *Charles lives* in *the college*; *he lives* within *the city or* without *it*.

Q. How do you know this ſort of Particles?

A. By their not making complete ſenſe without another word after them; as, *of*, *to*, *with*, *from*, *againſt*, all which I know to be Particles of this ſort, becauſe I can't in complete ſenſe ſay, *I ſpoke* of, *you go* to, *he went* with, *they came* from, *to ſpeak* againſt; but, *I ſpoke* of *him*, *you go* to *Windſor*, *he went* with *us*, *they came* from *Oxford*, *to ſpeak* againſt *religion.*

Q. Have theſe Particles, called Prepoſitions, any different Acceptations?

A. They have a great variety of Acceptations; it would require a diſtinct treatiſe to explain them all: the principal of them here follow with their moſt uſual Acceptations.

ABOVE, chiefly relates to place, and is oppoſed to *below* or *beneath*; as, *his chamber is* above *mine.*

It hath alſo divers other Acceptations.

It denotes being higher in greatneſs, excellency, or any degrees of honour, *&c.* as, *Cæſar could not abide to have any* above *him*, *i. e.* in power, *&c. he is* above *him in learning.*

Above ſignifies *beyond* or *more than*; as, above *his ſtrength*, i. e. *beyond.* He *minded none of thoſe* above *the reſt*, i. e. *more than the reſt.*

It denotes *more* or *longer than*; as, *he fought* above *two hours*, i. e. *more* or *longer than two hours.*

It denotes *beſides*; as, *over and* above *theſe evils there was*, &c. i. e. *beſides theſe evils*, &c.

ABOUT, relates both to place and time; as, *about noon*, *about the field*.

It is uſed to denote *within the compaſs*, or *in ſome part of* it; as, *they have ſet up a ſhop* about *Cheapſide*, i. e. *in ſome part of*, or *near Cheapſide*.

It ſignifies *round about*; as, *they made a trench* about *the camp*, i. e. *round about*, &c.

Concerning or *of*; as, *he wrote* about *the circulation of the blood*, i. e. *concerning* or *of*, &c.

Nigh or *at*; as, *it was* about *night*, i. e. *nigh* or *at night*.

About being put to words of meaſure ſignifies, *almoſt*, *near upon*, *more or leſs than the meaſure*; as, *about four fingers long*, *about five buſhels*.

About, being put to Affirmations, ſignifies *ready to do*, or the future time of the action; as, *he is* about *to fight*, i. e. *he is ready to fight*; *he is* about *to depart to-morrow*, i. e. *he will depart*, &c.

It denotes alſo the preſent time of the action, and imports one's being buſied and employ'd in the doing of any thing;

as, *I am* about *buſineſs*, i. e. *doing or deſigning it*.

But the time of *about* depends rather upon the helping Affirmations.

AFTER relates to time and place; it denotes the poſteriority of time, and inferiority of place or order, and is oppoſite to *before*.

Poſteriority of time; as, after *the deluge* Abraham *was born*; after *the death of our Saviour* Jeruſalem *was deſtroy'd*.

Inferiority of place or order, *i. e.* a low degree of place or order; as, *the ſheriff is* after *the mayor*; *his place is* after *the maſter's*.

But when *after* is put to Affirmations, it has reference only to *time*, as, *after he had dined*.

After ſometimes ſignifies *according to*, or *in imitation of*; as, *to paint* after *Raphael*, i. e. *according to*, or *in imitation of his manner*; *he writes* after *his copy*, i. e. *according to*, &c.

It ſignifies *for*; as *ſhe longs* after *melons*, i. e. *ſhe wiſhes for melons with an ardent deſire*; after *all*, i. e. *after having well examined all things*, or *every thing being well conſidered*.

AGAINST hath two particular Significations very different from one another; in one it is uſed to denote oppoſition, or contrariety; in the other, ſituation of place.

And each of theſe two ſignifications has alſo two diſtinct uſes from one another.

In the firſt acceptation, *againſt* ſometimes ſerves to denote a direct oppoſition, by which one deſigns *to fight*, *to attack*, *to deſtroy* a perſon or thing; as, *to march* againſt *the enemy*, *to conſpire* againſt *the king*, *to ſpeak* againſt *religion*.

Againſt, as it relates to a place, ſignifies contiguity or joining to; as, *to faſten a thing* againſt *the wall*; *he built a wall* againſt *my houſe*.

It ſignifies *from*; as, *to defend the myrtle* againſt *the cold*, i. e. *from the cold*.

For; as, *he prepares a dinner* againſt *to-morrow*, i. e. *for to-morrow*.

Over join'd with *againſt*, is only uſed to denote oppoſite poſition of ſome thing, perſon, or place; as, *his houſe was* over-againſt *mine*; *one* over-againſt *the other*; over-againſt *that place*; *he ſtood* over-againſt *him*.

AMONG or AMONGST, ſignifies as much as *between* or *betwixt*; but with this diſtinction in their uſe: *between* or *betwixt*, properly ſignifies between two, but *among* ought to be uſed when we ſpeak of more than two perſons or things; as, *be not* among *wine-bibbers*; amongſt *riotous eaters of fleſh: for the glutton and the drunkard ſhall come to poverty.*

AT denotes nearneſs to a thing or place; alſo time, price, the inſtrument, cauſe, manner, *&c.* and ſignifies,

In; as, at *ſchool*, at *church*, at *London*, i. e. *in the ſchool*, &c. at *the beginning*, i. e. *in the beginning.*

About; as, at *ſun-ſet*, at *break of day*, i. e. *about ſun-ſet*, &c.

Near or *cloſe by*; as, *he watches* at *the door*, i. e. *near the door.*

For; *he ſold it* at *a great rate*, i. e. *for a great*, &c. *What do you ſell it* at? i. e. *for what do you ſell it?*

With; as, *he plays* at *cards*, i. e. *with cards.*

According to; as, at *his pleaſure*, i. e. *according to his pleaſure.*

On or *upon*; as, Shore *was excellent* at *the trumpet, and* at *the lute*, i. e. *on* or *upon*; Lully *is ſkilful* at *the hautboy*, i. e. *on* or *upon.*

At is uſed alſo to denote all ſorts of buſineſs or action; as, *to be* at *ſtudy*, *to be* at *dinner*, *to be* at *writing*, i. e. *he ſtudies*, *he dines*, *he writes*, &c.

BEFORE is uſed to denote priority of time, order, rank, ſituation, *&c.*

Priority of time; as, before *the flood*; before *the birth of Chriſt.*

Priority of order; as, *the captain marches* before *the ſoldiers*; *the horſe goes* before *the cart.*

It is uſed to mark the ſetting or placing of a perſon or thing, and denotes nearneſs; as, *put it* before *the fire*, i. e. *over-againſt*, or *near*, &c. *He lay'd down the child* before *the palace gate*, i. e. *over-againſt* or *near.*

It is uſed by way of compariſon, and denotes preference of any kind; as, *he values gold* before *learning*, i. e. *more than*, &c.

It ſignifies alſo, *rather* or *ſooner. I ſhall want the power* before *I ſhall want the will to ſerve you*, i. e. *ſooner*, &c.

BEHIND relates to place, and is directly oppoſite to *before*; as behind *the door*, behind *your houſe*.

It is uſed when we ſpeak of things that have not, ſtrictly ſpeaking, any face or forepart; as, *he hides himſelf* behind *the tree*, *he lyes* behind *the buſh*, i. e. *on the farther ſide*.

It is uſed alſo in a figurative manner when we ſpeak of a perſon that excels others in any thing; as, *in that part of learning*, *he leaves all others far* behind *him*, i. e. *he excels all others*.

BENEATH, or **BELOW**, is generally uſed in reſpect to place or ſituation and is oppoſed to *above*; as, *beneath the firmament*.

It is uſed alſo to denote the being inferior, or leſs than another in any kind; as, *he is* beneath *him in honour*, i. e. *not ſo honourable*; *he is* beneath *or* below *him in learning*, i. e. *not ſo well learned*.

This is a particular phraſe, *it is* beneath *or* below *him to do ſo and ſo*, i. e. *he would ſcorn*, &c. or *he aſham'd to do it*.

BETWEEN, or **BETWIXT**, relates to time and place, and is ſpoken of two terms or words, when the ſpace of time or place of which we ſpeak, is included; as, between *the promiſe made to* Abraham, *and the coming of the* Meſſias; i. e. *the ſpace of time which was from the time when the promiſe was made to* Abraham, *to the time of the coming of our Saviour.* Between *heaven and earth*, i. e. *the ſpace that is* between *the places, heaven and earth.*

And in theſe phraſes; between *or* betwixt *hope and fear*; between *the father and the ſon*; between *you* and *me*, there are always two terms conſidered, as being equally diſtant from the ſubject of which we ſpeak. As for inſtance in the firſt ſentence; *the man is* between *hope and fear*, i. e. *the man is as diſtant*, or *as far from hope as he is from fear*; or *he has as much hope as he has fear.*

It denotes ſociety or union; as, *there was a conference* between *them. There is a great friendſhip* between *him and me.*

It denotes participation or ſharing; as, *the gray is* between *the white and the black*, i. e. *the gray colour partakes of part of the white, and part of the black colour.*

It denotes privacy; as, *that was done* between *them both*, i. e. *privately*, or *that no perſon joined with them in doing that thing.*

BEYOND relates chiefly to place or to the further ſide of which any thing is or goes; as, beyond *the mountain*, beyond *Kenſington*.

It is uſed alſo to denote any ſort of exceſs, either good or bad; and is applied to any moral things, or things relating to the manners of men; as, *he goes* beyond *all in juſtice*, i. e. *he excels all*, &c. *It pleaſes him* beyond *imagination*, i. e. *it exceeds your imagination, to think how it pleaſes him.*

He rewarded him beyond *his merit*, i. e. *the reward was greater than he deſerved.*

It ſignifies ſuperiority in any thing; as, *he went* beyond *all in valour*; *in ſtrength*; &c. i. e. *he excelled them.*

It ſignifies *over*; as, *he is gone* beyond *ſea*, i. e. *over ſea.*

BY denotes the efficient cauſe of a thing or action, or the cauſe by which a thing is perform'd or done; the motive which makes one do a thing, and the means which contribute to that end; as, *he was ſlain* by *his enemy, but was wounded firſt* by *his own fear, then* by *his enemy's ſword.*

It denotes the efficient cauſe of a thing or action; as *all things were created* by *the word of God.*

The motive which makes one do a thing; as, *ſhe is hurried on* by *her paſſion.*

It denotes the means by which a thing is done, or which contributes to the doing it: *he ſatisfies all the world* by *his conduct*; *he received the letters* by *the poſt*; *he perſuades* by *his reaſon*; *he did it* by *the aſſiſtance of his friends.*

It ſignifies as much as

In; as, by *day*, by *night*, i. e. *in the day-time*, *in the night-time*, &c.

Through; as, *he went* by *Kenſington*, i. e. *through Kenſington.*

Beſides; as, by *the mark*, i. e. *beſides the mark*, &c.

At; as, *to come* by, i. e. *to obtain or come at.*

Nigh or *near to*; as, *ſhe ſat down* by *a ſpring of water*, i. e. *nigh* or *near to*, &c.

BESIDE (*i. e.* by the ſide) denotes nearneſs, and ſignifies as much as

By or *nigh to*; as, *he ſtood* beſide *the river*, i. e. by *or* nigh to *the river. Lay my bones* beſide *his bones*, i. e. nigh *to*, &c.

It denotes erring or wandering; as, *he ſhoots* beſide *the mark*, i. e. *from*, &c. *He is* beſides *himſelf*, i. e. *mad.*

Alſo *except*, *ſave*, or *but*; as, *no body thinks ſo*, beſides *myſelf*, i.e. *except*, *but*, &c.

But its chief uſe is to denote augmentation or addition; as,

More, *more than*, *over and above*; as, *there were many things* beſides *theſe*, i. e. *more than*, &c.

For has a great many ſignifications, but denotes chiefly, for what purpoſe, end or uſe; or for whoſe benefit or damage any thing is done; as, *Chriſt died* for *us*. *He got a dinner* for *Peter*.

For ſerves to denote the end or object which one propoſes in any action; as, *to fight* for *the publick good.*

It ſerves to mark the motive, the cauſe, the ſubject of any action, and may be rendered by *in conſideration of*; as, *God hath done all things* for *his own glory*; *he does all* for *virtue*; *he liv'd high enough* for *his eſtate*; James *was rewarded* for *his valour.*

It is uſed to denote the uſe for which a thing is done; as, *Chelſea hoſpital was built* for *diſabled ſoldiers.*

It denotes profit, advantage or intereſt, or in favour of; as, *the lawyer pleads* for *his client*; *I do it* for *your intereſt.*

It denotes for what a thing is proper or not; as, *a good horſe* for *the chariot*; *it is a good remedy* for *the fever*; in which laſt example, and all ſuch phraſes, *to cure* is underſtood: *for* never ſignifying *againſt*; and therefore ſome Affirmation is always underſtood.

It ſignifies agreement or help in oppoſition to *againſt*; as, *William is* for *me*, *John is* againſt *me.*

Convenience or inconvenience of a thing; as, *this hat is too little* for *me*; *the houſe is too little* for *the family.*

It is uſed to denote exchange or trucking, recompenſe, retribution, or requital, and payment; as, *he changed ſilk* for *lace*, *he rewarded him* for *his ſervice*, *to render evil* for *evil*, *he gave a great ſum* for *the diamond.* Hither we may likewiſe refer theſe phraſes, *eye* for *eye*, *fault* for *fault.*

In place, or *inſtead of*; as, *Harry did duty* for *John*; ſometimes it denotes a miſtake; as, *he ſpeaks one word* for *another*; *to take one perſon* for *another*; and in this ſenſe we are to take this phraſe, *Whom do you take me for?* when a man ſuppoſes all that reſpect is not paid him which he thinks his due.

Diſtribution; *I appointed one room* for *every company*; *he ſets down twelve acres* for *every man*.

It denotes the condition of perſons, things and times, *he was taxed enough* for *his eſtate*, i. e. *conſidering his eſtate*. *He was a learned man* for *thoſe times*, i. e. *conſidering*, &c.

It likewiſe ſignifies *in quality of*; as, *he had him* for *a tutor*, *he hired him* for *a coachman*; *he ſuborned him* for *a witneſs*.

Becauſe of, or *by reaſon of*; as, *to puniſh a man* for *his crimes*, i. e. *becauſe of*, &c. *He could not walk* for *age*, i. e. *by reaſon*, or *becauſe of*, &c.

It ſignifies *as* or *to be*; as, *he was ſent* for *a pledge*, i. e. *as* or *to be a pledge*.

During; as, *he was captain of the fort* for *life*, i. e. *during life*.

Notwithſtanding; as, for *all his conceited wiſdom he was a fool*. And after we have been ſpeaking of a perſon's faults, we add, for *all that*, *he is an honeſt man*, i. e. *notwithſtanding all that*, &c.

FROM ſignifies motion from a place, and then it is put in oppoſition to *To*;

as, *he goes* from *London* to *York*, *he goes* from *ſchool to Cambridge*.

It is uſed to denote the beginning of time; as, from *the creation of the world*; from *the birth of Chriſt*.

It denotes the original of things; as, *it grew ſo big* from *a ſmall ſeed*; *he is deſcended* from *the family of the* Stuarts.

It denotes the order of a thing; as, from *head to foot*, from *firſt to laſt*.

And in theſe three laſt ſenſes, it is put before the former particles; as, from *thence*, i. e. *from that place*. From *hence*, i. e. *from this place*. From *henceforth*, i. e. *from this time* or *at all times after this*.

It ſignifies *off*, as, *he took me* from *the ground*, i. e. *off the ground*.

In, or Into, ſerves chiefly to denote or mark time, place, the manner of being, of thinking, and of acting or doing, the motive which cauſes one to act, and the means we uſe to act by.

In relates to reſt; *Into* to motion; as, *Peter lives* in *the houſe*; *not* into, &c. But *Peter goes* into *the cellar*, *not* in.

It relates to time; as, in *the ſummer*, in *the winter*.

To place; as, in *the city*, in *the country*.

It denotes the different poſtures and diſpoſitions of the body, and the divers manners of exiſtence or being, either of perſons or things, with relation either to art or nature; as, *to be* in *a ſuppliant poſture*; *to be* in *good health*; *an army* in *battle-array*, *he is* in *a robe of ſtate*; *he is* in *his ſhirt*: this laſt phraſe is uſed to ſignify without his upper garments, or in his ſhirt only.

It denotes the different circumſtances of a perſon's fortune and affairs; as, *to be* in *favour*; *to be rich* in *land*; in *money*; *to be* in *war*; *one man lives* in *plenty*, *whilſt another is* in *want*.

It ſerves to expreſs the different manners of being, with relation to the paſſions and affections of the ſoul; and to the thoughts and operations of the mind; as, *to be* in *fear*; *to be* in *doubt*; *to put him* in *good humour*; *to take it* in *good part*; *his memory is* in *eſteem*.

It denotes alſo the motive and object; as, *he did it* in *revenge*; *he works* in *hope*.

It ſignifies as much as *among*; as, *the wicked man has not God* in *all his thoughts*, i. e. *among all his thoughts*, or in *any of his thoughts*.

Change of perſon or thing; as, *they turn braſs* into *gold*, Narciſſus *was changed* into *a flower*.

In ſignifies ſometimes *againſt* or *into*; as, *he ran the poker* in *my face*; *he put it* in *his mouth*.

OF denotes relations betwixt the word that goes before, and the word that follows it, whether that word be Name, Quality, or Affirmation; as, the *ſon* of *Adam*.

It ſignifies the author of a thing; as, *the works* of *Milton*, i. e. *the works which Milton wrote*.

It ſignifies the poſſeſſor or owner of a thing; as, *the palace* of *the king*.

It ſignifies the ſubject; as, *a cup* of *water*; *a piece* of *bread*.

It ſignifies *concerning*, or the object or matter about which you ſpeak or write; as, *a treatiſe* of *virtue*, or *on*, or *concerning virtue*.

It ſignifies the matter of which a thing is made; as, *a cup* of *gold*; *a pillar* of *marble*; i. e. *a cup made of gold*; *a pillar made of marble*: which phraſes may be turned into Qualities; as, *a golden cup*; *a marble pillar*.

The means or cauſe; as, *to die* of *hunger*; to *die* of *a conſumption*.

It is uſed to denote the quality of a perſon or thing; as, *a man of honour*; *an affair* of *importance.*

It ſometimes denotes an active ſenſe; as, *the providence* of *God*, i. e. *the providence by which God takes care* of *all things.* Sometimes the paſſive; as, *the fear of God*, i. e. *by which he is feared.* Sometimes it denotes both theſe ſenſes; as, *the love* of *God*, i. e. *the love with which God loves his own people*; or, *the love with which good men love God.*

It is ſometimes only a note of explication or ſpecification; as, *the city* of *London*, *the city* of *Rome.*

It ſignifies *among*; as, of *five horſes four were blind*, i. e. *among five horſes*, &c.

From; as, *ſouth* of *London*, i. e. *ſouth from*, &c.

But ſometimes we expreſs *of*, eſpecially when it ſignifies poſſeſſion, by the addition of *s* to the name; as, *the king's palace*, i. e. *the palace of the king.*

Off ſignifies ſeparation or diſtance; as, *to put* off *his clothes*, *he ſtood* off *from the fire.*

It denotes delay; as, *he puts me* off, i. e. *delays.*

Off and *on* being join'd together, denote inconſtancy or unſettledneſs; as, *he is* off *and* on *with me*, i. e. *he ſometimes agrees, and ſometimes will not.*

ON, or UPON, relates both to time and place; as, on *or* upon *that day*, on *or* upon *the table.*

When *on* or *upon* relates to place, it has divers uſes where it is employed in a ſenſe more or leſs proper. It every where denotes the ſuperiority of the ſituation [that is, being uppermoſt or over] of perſons or things, in reſpect to one another; as, *to put the diſh* on *or* upon *the table*; *to lie* on *or* upon *the bed*; *to put his hat* on *or* upon *his head*; *a bridge* on *or* upon *the Thames.*

And in alluſion to this acceptation, it is uſed in ſpeaking of the impoſition or raiſing of taxes, contributions, &c. and then it ſerves to denote either the perſons of whom the taxes are demanded, or the funds from whence the taxes are raiſed; as, *he laid contributions* on *or* upon *all the enemy's country*; *it is paid out of the tax* upon *malt and* upon *coals, candles*, &c.

In ſpeaking of buſineſs, it is uſed to denote what we are doing, and the matter or ſubject of our converſation, deliberation or application; as, *to diſpute* on *or* upon *the ſubject of*, &c. *To deliberate* on *or* upon *ſuch a propoſition*, *to make notes* on *or* upon *ſuch an author*.

It alſo ſerves to denote the cauſe or occaſion of doing any thing; as, upon *the news of her arrival, he preſently departed*; on *or* upon *the advice of the approach of the enemy, they fled*.

It ſerves to denote, *by virtue of*, or on what account a perſon ſays, does, or deſigns any thing; as, on *or* upon *thoſe hopes we married*; *he ventured* on *or* upon *the publick faith*, i. e. *by virtue of*, &c.

It denotes the terms which one makes uſe of to affirm any thing; as, *I proteſt* on *or* upon *my honour*; on *or* upon *my conſcience*; *to ſwear* on *or* upon *the goſpel*.

It ſignifies *concerning*; as, *he has agreed* on *that matter*, i. e. *concerning that matter*.

Alſo *after*, and denotes reiteration or repeating of ſomething already done or ſpoken; as, *he thanks me with letter* upon *letter*, i. e. *letter* after *letter*; *he repeats line* upon *line*, *and precept* upon *precept*, &c.

When it is joined to Affirmations, it ſignifies *forward*; as, *to go* on, i. e. *to* *go* forward, *&c.* and is likewiſe oppoſed to *off*; as, *to put* on, *to put* off.

OUT, or OUT OF, refers to the matter, place, time, number, or multitude from whence any perſon or thing comes, goes, is ſought, fetcht, taken, *&c.* as, *he took it* out of *the fire*; *he came* out of *the church*.

It denotes the reaſon or cauſe of a thing; as, *ſhe did it* out of *ſpite*, i. e. *by reaſon of ſpite*.

It ſignifies diſtance; as, *go* out of *my ſight*, i. e. *from my ſight*.

It ſignifies *not within the reach of*; as, out of *gun-ſhot*, i. e. *not within the reach of gun-ſhot*.

It ſignifies *not in*; as, out of *date*, out of *place*, out of *faſhion*, out of *heart*; i. e. *not in date*, &c.

OVER, refers to the height of place, above which any thing is ſaid to be, or to be done; as, *a black ſhower hangs* over *his head*; *he holds the ſword* over *her head*.

It refers to the diſtance of place, beyond or croſs, which any thing moveth or is made to move; as, *he goes* over *ſea*, i. e. *beyond* or *croſs*, &c.

It denotes exceſs; as, *it comes by* over-*much eaſe*, i. e. *too much*, &c. *No body is* over *happy*, i. e. *too much*, &c.

It ſignifies length or breadth; as, the meadow is a mile *over*, i. e. *a mile in* length *or* breadth.

It ſignifies *through*; as, *he is known all* over *the world*, i. e. *through the whole*, &c.

It ſignifies power or authority; as, *the captain is* over *the ſoldiers*, i. e. *above* in command or dignity.

Beſides; as, *he gave me four* over, i. e. *beſides*, &c.

Being put after Affirmations, it ſignifies, *to deſiſt* or *leave off*; as, *he gives* over, i. e. *he deſiſts*, &c.

THOROUGH, or THROUGH, ſerves to mark the efficient cauſe, means, or medium, but chiefly the local medium, tho' it ſignifies the moral and natural likewiſe.

The efficient cauſes; as, *nothing is done but* through (i. e. *by*) *the permiſſion of God*; *the world was created* through *or by the power of God*.

The motive; as, *he does it* through *envy*.

It relates to place, and denotes preſence, or movement into place; as alſo the medium or middle place; as, *the power of God is ſeen* through *the world*; *he ran him* through *the body*; *the beams of the ſun paſs from heaven* through *the air to the earth.*

Quite through, i. e. *through both ſides.*

TILL, or UNTIL, relates only to time; as, *he ſtaid* till *four o'clock.*

Till ſignifies *before*; as, *they did not dare to begin the war* till *the ambaſſadors were come back from* Rome, i. e. *before.*

It denotes delay; as, *he hath borne gently with me* till *or* until *now.*

TO [or UNTO not much uſed] ſignifies motion to a place; as, *I go* to *Windſor*

Relation; as, *faithful* to *his ſovereign*; *good* to *his friend.*

It denotes the uſe for which a thing is deſign'd; as, *a mill* to *grind coffee*; *a baſon* to waſh *hands.*

To alſo ſignifies capacity, aptitude and preſent diſpoſition; as, *a man qualified* to *undertake any thing*; *it is eaſy* to *do*; *wine fit* to *drink.*

Deſign or intent; as, *to invite* to *dinner*; *to have ſomewhat* to *do.*

It ſignifies *in*; as, to *day*, i. e. *in this day*; to *morrow*, i. e. *in the next day*.

To denotes *for*; as *he did it* to *that end*, i. e. for *that end*; *ſhe had five thouſand pounds* to *her portion*, i. e. for *her portion*.

Before; as, *you promiſed me* to *my face*, i. e. *before*, &c.

About, *of*, *concerning*; as, *ſpeak* to *the head we agreed on*.

Towards; as, *I thank you for your kindneſs* to *me*, i. e. towards *me*.

Till or *until*; as, *the meeting is put off* to November, i. e. *until* November; and here it denotes delay.

In compariſon of; as, *he is nothing* to Hercules, i. e. *in compariſon of* Hercules.

To is uſed for *may*, *can*, or *will*; as, *I have none* to *comfort me*, i. e. *who may*, *can*, or *will comfort me*.

TOWARD, or TOWARDS, is uſed to denote both time and place, though it does more naturally refer to place than time.

It denotes time, but without any preciſe fixing of it; as, towards *the Spring*, towards *noon*, towards *the end of winter*.

But it gives you a more preciſe and exact diſtinction, when it is applied to place; as, *the troops march* towards *the Rhine*; *to have his eyes turned* towards *heaven.*

There are ſeveral other words that end in WARD; as, *hitherward*, *upward*, *downward*, *forward*, *backward*, *heavenward*, *homeward*, *windward*, &c. in all which the termination *ward* ſerves to denote the tendency of things one to another; as, *homeward*, that is, *towards home*, &c.

UNDER, relates both to place and time.

But, as it relates to time, it is ordinarily reſtrained to the marking the time of a reign or government; as, under *the reign of queen* Anne; under *the government of* Auguſtus, *Chriſt was born*; but for ſhortneſs ſake we ſay, *under* queen Anne; *under* Auguſtus.

As it relates to place, it denotes being lower in ſituation or place; as, *every thing that is* under *heaven, or* under *the earth.*

And it is in alluſion to this acceptation, when we ſay, *he retired* under *the cannon of ſuch a place*; *to put a thing* under *lock and key.*

It ſignifies *privately* or *ſecretly*; as, *to do any thing* under *hand*, i. e. *privately.*

Lower; as, *under-lip*, *under-ſide*, i. e. *lower-lip*, &c.

WITH is uſed to denote conjunction, union, mixture, ſociety, accompanying, means, inſtrument, manner, *&c.*

Conjunction, or union: *he is friends* with *all the world.*

Mixture, *to put a little vinegar* with *a great deal of oil*; *he mixes water* with *his wine.*

Society or accompanying; *to dine* with *his friends*; *to go* with *him.*

The means; with *the grace of God*; with *the help of his friends*; *he purg'd* with *jallap.*

The manner of being or doing; as, *to ſpeak* with *eloquence*; *to anſwer* with *impudence.*

The inſtrument; as, *he kill'd him* with *the ſword.*

Oppoſition or *againſt*; as, *to fight* with *the French*, i. e. *againſt*, &c.

WITHIN refers both to time and place.

When it refers to place, it denotes that the perſon or thing of which we ſpeak, is contain'd or comprehended in that place; as, John *is* within *the houſe*; *he walks* within *the garden.*

When it refers to time, it ſerves to fix and determine the ſpace of time with reſpect to the thing to be done, or which is doing; as, *he will go* within *three days*; *it will be finiſhed* within *two hours.*

WITHOUT is put in oppoſition to *within*; as, *he is not* within *the houſe*; *for he is* without *doors.*

It denotes privation, in ſpeaking of a good or advantage we have not; as *we can do no good thing* without *the grace of God*; *he paſſes the night* without *ſleep*, i. e. *not having any*, &c.

Excluſion or being *exempt* or *free from*; as, *he ſpoke* without *paſſion*, i. e. *free from*, &c.

Without ſignifies *not with*; as, *he did it* without *the authority of parliament*, i. e. *not with*, &c. without *jeſting*, i. e. *not with*, &c.

It ſignifies *void of*; as, *he is* without *underſtanding*, i. e. *void of*; *he is* without *money*, i. e. *void of*, or *has no money.*

It ſignifies *unleſs* or *except*; *he will not come* without *being ſent for*, i. e. *unleſs* or *except*, &c. for *without he be ſent for*, is not good Engliſh, tho' common.

It ſignifies *beſides*; as, *there were two hundred* without *the boys*, i. e. *beſides*, or *not counting the boys*.

Third ſort of Particles *called* CONJUNCTIONS.

Q. What is the uſe of the third ſort of Particles call'd Conjunctions?

A. The third ſort of Particles or Conjunctions, join ſentences together, and ſhew the manner of their relation or dependence on one another; as, *and*, *alſo*, *ſo as*, *nor*, *neither*, *but*, *unleſs*, *nevertheleſs*, *however*, *otherwiſe*, *if*, *ſave*, *except*, *tho'*, *altho'*, *as*, *namely*, *to wit*, *why*, *wherefore*, *for*, *becauſe*, *that*, *therefore*, *whereas*, *ſince*, *likewiſe*, *thereupon*, &c.

Q. How are they diſtinguiſh'd?

A. The relation of one ſentence to another in conſtruction, is either conſiſtence, dependence, repugnance and oppoſition, or ſuſpenſion.

The conſiſtence of notions with each other is expreſſed by Conjunctions.

1. Copulative; as, *and*, *alſo*, *both*, *ſo as*.

2. Conceſſive; as, *although*, *albeit*, *at leaſt*.

The dependence of one notion on another is expreſs'd by

1. Cauſals; as, *for, becauſe.*

2. Conditionals; as, *if, ſo, that.*

3. Illatives; as, *therefore, then, thereupon.*

The repugnance or oppoſition of notions is expreſs'd by

1. Disjunctives; as, *either* or *whether*: theſe alſo mark ſuſpenſion or doubting.

2. Exceptives; as, *but, except, unleſs, yet, otherwiſe.*

There are yet many other claſſes of this laſt ſort of Particles, but theſe may ſuffice; their nature and uſe being beſt underſtood by a careful attendance to, and reflexion on, the various actions of our mind in diſcourſe.

PART IV.

Of SYNTAX *or* CONSTRUCTION.

Q. WHAT is Conſtruction or Syntax?

A. The right joining of words in a ſentence, or ſentences together.

Q. What is a Sentence?

A. Two or more words, ſo joined together as to expreſs ſome ſentiment or thought of the mind, is called a Sentence; and is either ſingle or compound.

Q. What is a ſingle Sentence?

A. A ſingle Sentence is that which has but one Affirmation, and one Name; as, *a lye is abominable.*

Q. What is a compound Sentence?

A. A compound Sentence is, when two or more Sentences are joined together; as, *life is ſhort, and art is long.* Peter *died, and ſo did* James. *Will you play, or will you not? This is the man, who did the ſavage kill. He is the man that ſtole the horſe. God created man, and Chriſt redeemed him; therefore let us love our God and our Saviour.*

Q. Where is the Name, or word, of which any thing is affirmed, to be placed?

A. Before the Affirmation; as, *I love. Thou readeſt. The book is read. The lawyer pleads.* Cæſar *conquered* Pompey. Cicero *and* Cato *were wiſe and learned.*

Q. Is it always to be placed before the Affirmation?

A. No, for in the following caſes it is put after the Affirmation; as,

1. In an Interrogative ſentence, or where a queſtion is asked; as, *is* John *at home? are you the boy? does he write well?*

2. In an Imperative or commanding Sentence; as, *burn thou; read ye; be not a ſlave to paſſion.*

3. In a Conditional or yielding ſenſe; as, *had I read the book. Were he a bad man. Had I heard this, I would not have been ſo complaiſant. Had he asked, he had obtained.*

4. When *there* comes before the Affirmation; as, *There is much good in friendſhip. There came a man to me. There was a noiſe. There fell a thouſand men on the ſpot.*

5. When *it* is put by way of emphaſis before the Affirmation; as, *it was* John *that won the prize. It was* you *that loſt it.*

it. It was Mordaunt *who conquer'd. It is the part of a* wiſe man *to prefer virtue before pleaſure.*

Sometimes the Name or Subſtantive is ſet after the Affirmation, when there are none of the foregoing conſiderations; as, *ſaid I*; *ſaid he*; *then follow'd the general.*

Q. When two of the nine helping Affirmations come before the principal Affirmation, where muſt the Name be plac'd?

A. Between the two helping Affirmations; as, *could he have done it*; *could I have gone*; *might* Thomas *have obtained his end.*

Q. Where muſt the Genitive Caſe be placed?

A. Always before the Name; as, *the maſter's horſe*; *the king's garden*; Milton'*s poems.*

Q. Where are the Perſonal Names to be placed in a Sentence?

A. The Leading ſtate is to be placed before the Affirmation; as, *I read*, *I love*, *we love*: but the Following ſtate after the Affirmation, or Prepoſition; as, *love me*, *love us*, *to me*, *to us*, *before me*, *after us.*

Q. Is the Leading ſtate of perſonal Names never placed after the Affirmation?

A. Yes, when the queſtion is asked, or in a commanding ſentence, *&c.* as, *am I? is it I?* not, *is it me? Is he there? heareſt thou?*

Q. Is the word which is the ſubject of the Affirmation, always a Name or ſubſtantive?

A. No, for any word or ſentence anſwering to theſe queſtions, *who is, does,* or *ſuffers?* or *what is, does,* or *ſuffers?* may be the ſubject of the affirmation; as, *the parſon preaches—who preaches?* Anſw. *The parſon. The book is read—what is read? The book.* It may be another Affirmation with *to* before it; as, *to dance is wholſom; to play is delightful; to conſider is uſeful.* Or it may be a whole ſentence; as, *a life well ſpent makes old age pleaſant—what makes old age pleaſant? A life well ſpent. It is the part of a fooliſh boy to love play and neglect his books—what is the part of a fooliſh boy? To love play*, &c.

Q. Muſt the affirmation have always a Name after it expreſs'd or underſtood.

A. When the action, poſture, diſpoſition, *&c.* expreſs'd by the Affirmation, does not extend to any other perſon or thing, but terminates in the ſubject, perſon, or thing acting, it does not then require a Name after it; as, *I grieve*, *I rejoice*, *I run*, *I ſit*, *I ſtand*, *I lie*, *the tree grows*, *I am ſick*, &c.

Conſtruction of Qualities.

Q. Where are the Qualities, in *Engliſh*, uſually placed?

A. In *Engliſh* we generally place the Quality before the Name to which it belongs; as, *a good boy*; *a good girl*; *a good thing*; *good boys*; *good girls*; *good things*; *wicked men ſpeak wicked things*.

Unleſs an Affirmation comes between the Quality and the Name; as, *happy is the man*, or *the man is happy*; *juſt art thou*, *O God*, *and righteous are thy judgments*; or *God is juſt*, *and his judgments are righteous*.

And in poetry the Quality is often ſet after the Name, as being more ſounding and harmonious; as,

Hail, *bard divine*.

Q. When two or more Qualities come together, where are they to be placed?

A. When there are more Qualities than one join'd together, or one Quality with other words depending on it, they are generally ſet after the Name; as, *a general both wiſe and valiant*; *a general very wiſe*; *a general skilful in political and military matters*; but then we likewiſe ſay, *a wiſe and valiant general*; *a very wiſe general*; *a skilful general in political and military matters.*

Q. May a Name have more Qualities than one join'd with it?

A. A Name with its Quality is reckoned as one compound word (and ſo is any governing word, with the words that depend upon it) whence the Name and Quality ſo join'd do often take another Quality, and ſometimes a third, and ſo on; as, *a man*, *an old man*; *a good old man*; *a very good old man*; *a very learned judicious ſober man.*

Q. Where are the qualities *a* and *an* to be placed?

A. They are generally placed immediately before the Name; as, *a man*, *an arm*, *a mountain*; but if there be another Quality, it is uſually placed between the *a* and the Name; as, *a good man*; *a virtuous woman*; *a black horſe.*

Conſtruction of Affirmations.

Q. What is the conſtruction of Affirmations?

A.

A. The Affirmation muſt be of the ſame number and perſon with the Name of which it affirms any thing; as, Peter *lives*; *men love*; *I write* or *do write*; *thou writeſt* or *doſt write*; *he writes* or *doth write*; *we*, *ye*, and *they write* or *do write*; not, Peter *live*, *men loves*, which would be be falſe grammar.

Q. When two Names of the ſingular number come together, what number muſt the Affirmation be of?

A. Of the plural number, becauſe two Names are as really plural, as two hundred, *&c.* as, Cicero *and* Cato *were wiſe and learned men*; *the man and his wife are very loving*; *his juſtice and goodneſs were great.*

If the Name itſelf be of the ſingular number, yet comprehending many particulars, the Affirmation in many caſes may be either ſingular or plural, as you pleaſe; as, *the parliament is debating*, or *the parliament are debating*; *the mob is unruly*, or *the mob are unruly.*

Q. May two Affirmations come together, without another word between them?

A. When two Affirmations follow one another, the particle *to* ought to be ſet between them; as, *I love to read*; *I dare fight*, where *to* is underſtood.

Except one of the two be of the nine helping Affirmations, *do*, *will*, *ſhall*, *may*, *can*, &c. with their paſt times, *did*, *would*, *ſhould*, *might*, *could*; add to theſe, *let*, *bid*, *dare*, and *help*, and perhaps a few others.

Conſtruction of Particles.

Q. Where are the Firſt ſort of Particles, that ſhew the circumſtances or manners of words to be placed?

A. They are generally placed *before* Qualities; as, Robert *was* very *lucky*; Socrates *was* very *wiſe*; Seneca *was* very *rich*; Caligula *was* extremely *voluptuous*: They may be elegantly placed *before* Names; as, *this is the* very *horſe*: But *after* Affirmations; as, Cynthia *danced* admirably; Plato *reaſoned* well; Cicero *ſpoke* eloquently.

Q. What is the conſtruction of the Second ſort of Particles?

A. This ſort of Particles ſhewing the ſtate, relation, or reference of the other parts of ſpeech to each other, are therefore to be placed between the words, whoſe ſtate, relation, or dependence they expreſs; ſuch are, *of*, *to*, *for*, *from*, *o!*

by, *with*, *through*, &c. as in the following examples,—O *God! the memorial* of *thy love* to *the ſons* of *men*, from *the beginning* of *the world* to *this day*, *is recorded* with *thankfulneſs* in *the hearts* of *the righteous.*

Q. Where muſt the Third ſort of Particles be placed in conſtruction?

A. As they are only uſed in joining ſentences together, they muſt be placed betwen the two propoſitions or ſentences, which they are intended to unite.

Of QUANTITY and ACCENT.

Q. WHAT is Quantity?

A. Quantity is the different meaſure of time in pronouncing ſyllables, from whence they are denominated *long* and *ſhort*.

Q. What is the proportion between a long and a ſhort ſyllable?

A. Two to one; that is, a long ſyllable is twice as long in pronouncing as a ſhort ſyllable.

The rules for this diſtinction of long and ſhort ſyllables having been already given

given in Sect. I. *of* Part I. *need not be here repeated.*

Q. What is Accent?

A. Accent is the raiſing or falling the voice above or below its uſual tone; and of this there are three ſorts, *Acúte*, *Gràve*, *Inflêx*. The *acúte* raiſes the voice, the *gràve* depreſſes it, and the *inflêx* is a kind of undulation or waving of the voice. But Accent is now generally uſed to ſignify no more than the pronouncing a ſyllable, whether it be long or ſhort, with a ſtronger force or ſtreſs of the voice than the other ſyllable or ſyllables in the ſame word; as, *a* in *árable*, *po* in *póem*.

Q. How may Accent be conſidered?

A. As it may relate to words of two, three, or more ſyllables; or to words compoſed of the ſame letters (as are many Names and Affirmations) but of different ſignifications, and are therefore only to be diſtinguiſh'd by being differently accented.

Q. How many rules have you for accenting words of two ſyllables?

A. Three;

1. If an additional ending be put to a word of one ſyllable, and making another ſyllable, the accent is uſually on the

firſt ſyllable; as in, *cháſt-ly*, *péace-ful*, *práiſ-ed*.

2. Words of two ſyllables ending with, *er*, *or*, *our*, and *ure*, ſounded ſhort; or with *le* or *en*, the *e* being ſilent or obſcurely ſounded, ſuch words are moſtly accented on the firſt ſyllable; as in, *ánger*, *ſcórner*, *aúthor*, *tráitor*, *hónour*, *ínjure*, *náture*, *pleáſure*, *cándle*, *hándle*, *bítten*, *ſpóken*.

3. Words of two ſyllables, the firſt being a Prepoſition, have the accent on the laſt; as in, *abſcónd*, *abſólve*, *adhére*, *adjóin*, *bewáil*, *beguíle*, *conjóin*, *conſtráin*, *debáſe*, *defráud*, *diſclóſe*, *diſgúſt*, *eléct*, *eréct*, *exáct*, *expoúnd*, *infláme*, *injóin*, *perfórm*, *perſuáde*, *predíct*, *prefíx*, *proféſs*, *prolóng*, *reboúnd*, *recánt*, *ſubdúe*, *ſubmít*, *ſubſcríbe*, *transfér*, *tranſgréſs*, *tranſláte*; except *ábject*, *ábſent*, *ádjunct*, *ádvent*, *cóncord*, *cónduit*, *cónſtant*, *cóntrite*, *décent*, *déluge*, *déſert*, *pérſon*, *pérfect*, *prélate*, *préſence*, *próſit*, *prómiſe*, *prógreſs*, *prólogue*, *rébel*, *rélic*, *rélict*, *réfuge*, *réliſh*, *réſpite*, *ſúbſtance*, *ſúburbs*.

Q. If an additional ending be put to a word of two ſyllables, is the accent thereby changed?

A. No; for in ſuch words the accent uſually remains on the ſame ſyllable that it was on in the word of two ſyllables; as in, *agrée*, *agréement*; *advánce*, *adváncement*; *amáze*, *amázement*; *augmént*, *augménted*; *contént*, *conténtment*; *emplóy*, *emplóyment*; *inchánt*, *incbántment*, &c. except, *protéſt*, *proteſtant*, &c.

Q. How are words of more than three ſyllables to be accented?

A. The common general rule is that the accent be placed on the laſt ſyllable but two; as in *ambíguous*, *benéficence*, *condítion*, *contáminate*, *corróborate*, *degénerate*, *epítomize*, *tautólogy*, *vivácity*, *ubíquity*, &c.

But as there are many exceptions to this rule; and alſo ſome words that have two, and others three accents; as, úniverſal, ómnipréſent, tránſubſtántiátion, *and theſe hardly reducible to any rules: I ſhall not multiply examples, but ſhall add a general obſervation, with a few conſequent remarks, from the reverend Dr.* Watts.

"Observ. That it is the cuſtom of "the *Engliſh* in moſt words to remove "the accent far from the laſt ſyllable."

Rem. 1. That in words of two ſyllables where both are ſhort or both long, the accent is laid generally on the firſt; as, *mántle*, *prívate*.

REM. 2. If the firſt ſyllable only be long, the accent is very ſeldom laid on the laſt.

REM. 3. That where the accent lies on the laſt ſyllable, the word is almoſt always a kind of compound, and the firſt ſyllable is a prepoſition; as *complête*, *diſſólve*, *prevént*, *retúrn*.

REM. 4. That in words of three, four, or five ſyllables, the accent is ſeldom laid on the two laſt ſyllables, but often on one of the firſt; as, *céremony*, *abóminable*, *quéſtionable*, *víſionary*.

REM. 5. In words of ſix ſyllables there are frequently two accents, one on the firſt, and the other on the fourth; as, *júſtificátion*, *únphiloſóphical*, *fámiliárity*.

But after all the rules that can be given, I know not any thing that will lead a perſon ſo eaſily to put the right accent upon words, as tables or catalogues of words diſpoſed according to their accents on the firſt, ſecond, or third ſyllable, *&c.* For which reaſon we might add to this Grammar tables of each kind: but as they are to be met with in almoſt all ſpelling books, which are now-a-days very numerous, it will be leſs neceſſary to add to the bulk of this book by inſerting them.

Q. Many Names and Affirmations being ſpelt with the ſame letters, how are they to be diſtinguiſhed in pronouncing?

A. By laying the accent on the firſt ſyllable in Names, and on the laſt Syllable in Affirmations; as in the examples following.

NAMES.	AFFIRMATIONS.
to be ábſent	*to abſént*
an áccent	*to accént*
an áttribute	*to attríbute*
a cément	*to cemént*
a cóllect	*to colléct*
a cómpound	*to compóund*
a cónduct	*to condúct*
the cónfines	*to confine*
a cónflict	*to conflíct*
a cóncert	*to concért*
a cónſort	*to conſórt*
a cónteſt	*to contéſt*
a cóntract	*to contráct*
a cónvert	*to convért*
a déſert	*to deſért*
fréquent	*to frequént*
íncenſe	*to incénſe*
an óbject	*to objéct*

NAMES.	AFFIRMATIONS.
an óverthrow	*to overthrów*
a prémiſe	*to premiſe*
a préſent	*to preſént*
a prójećt	*to projéćt*
a rébel	*to rebél*
a récord	*to recórd*
réfuſe	*to refúſe*
a ſúbjećt	*to ſubjéćt*
a tórment	*to tormént*
an únit	*to unite*

Note here, that Names *derived from theſe* Affirmations, *are accented as the Affirmations are*; *as*, to colléct, a colléctor; to objéct, an objéction; to tormént, a torméntor.

Of STOPS *or* PAUSES *in Sentences.*

Q. WHAT are the moſt uſual ſtops or pauſes in a ſentence?

A. Theſe five; a Comma (,) a Semicolon(;) a Colon (:) a Period (.) and an Interrogation (?)

Q. What is a Comma?

A. A Comma is like an inverted c thus (,) and is a pauſe or reſting in ſpeech, while you may tell one; and is chiefly uſed to diſtinguiſh Names, Affirmations, and the firſt ſort of particles [or Adverbs] as, *a good man, and learned*; *a beautiful woman, virtuous and humble*; *to exhort, to pray*; *ſooner or later, every body muſt die.* It is uſed alſo to diſtinguiſh the parts of a ſentence; as, *life is ſhort, and art is long.*

This mark is ſometimes placed over a word when a letter is left out; as *lov'd, fear'd*; for *loved, feared,* &c. alſo *cou'd, wou'd, ſhou'd,* for *could, would, ſhould*; and here it is called an Apoſtrophe (').

Q. What is a Semicolon?

A. A Semicolon is a Comma with a dot over it thus(;) and requires a reſt or pauſe while you may tell two; and is uſed to diſtinguiſh the members or parts of a ſentence; example, *The miſer enlarges his deſires as hell; he is a gulph without a bottom; all the ſucceſs in the world will never fill him.*

Q. What is a Colon?

A. A Colon is two dots, one over the other, thus (:) and requires you to pauſe, while you may tell three; being uſed when the ſenſe is perfect, but the ſentence not ended; as, *Conſcience and covetouſneſs are never to be reconciled: Like* *fire and water, they always deſtroy each other, according to the predominancy of the element.*

A Colon is generally uſed before a comparative conjunction in a ſimilitude; for example, *As an ill air may endanger a good conſtitution: So may a place of ill example endanger a good man.*

Q. What is a Period?

A. A Period or full Stop marked thus (.) denotes the longeſt pauſe, or while you may tell four, and is ſet after a ſentence, when it is compleat and fully ended; as, *a good man can never be miſerable, nor a wicked man happy.*

Q. What is an Interrogation?

A. An Interrogation marked thus (?) requires as long a pauſe as a Period; and is never uſed but after a queſtion; as, *We ſhould every night ask ourſelves; what infirmity have we maſter'd to-day? what paſſion oppoſed? what temptation reſiſted? what virtue acquired?*

Q. What other points or marks of diſtinction are uſed in writing?

A. Twelve, *viz.* 1. Hyphen. 2. Parentheſis. 3. Brackets or Crotchets. 4. Admiration or Exclamation. 5. Irony. 6. Paragraph. 7. Section. 8. Ellipſis.

9. Index. 10. Aſteriſm. 11. Caret. 12. Quotation.

Q. What is a Hyphen?

A. A Hyphen is a ſhort line, as (-) and is uſed to join two words together; as, *watch-man*, *coach-man*, *gold-ring*: It is alſo uſed when a word is written part in one line, and part in another?

Q. What is a Parentheſis?

A. A Parentheſis is two crooked lines thus ( ) including words or ſentences, not neceſſary to the ſenſe of the paſſage they are included in, and therefore they may be left out without any prejudice to the ſenſe, yet ſerve to illuſtrate or explain it; as, *I know that in me (that is, in my fleſh) dwelleth no good thing: One man values his peace above his honour; another his honour above his ſafety; and not a few there are that (provided they may ſave their bodies) never care what becomes of their ſouls.*

Q. What are Brackets?

A. Brackets are angular lines made thus [ ] and include words or ſentences of the ſame value and ſignification with thoſe they are join'd to, and which may be uſed in their ſtead; ſometimes they include an explanation of what went before; and ſometimes ſomething to be explained.

Q. What is a note of Admiration?

A. A note of Admiration [wonder] or Exclamation is made thus (!) and is placed after words expreſſing ſome vehement paſſion; as, *O the folly of men!*

Q. What is Irony?

A. Irony is the uſing of words in a ſenſe contrary to their natural meaning; as when we ſay, *ſuch a one is a very honeſt fellow* ¡ when we mean a knave: and as there is as yet no mark for this purpoſe, the note of Exclamation inverted thus (¡) may ſerve very well, as in the example.

Q. What is a Paragraph?

A. A Paragraph is thus marked (¶ or ¶) and is uſed chiefly in the Bible; and denotes the beginning of a new ſubject or matter.

Q. What is a Section?

A. A Section is thus marked (§) and is uſed in dividing chapters into leſſer heads.

Q. What is Ellipſis?

A. Ellipſis or Omiſſion, is when part of a word is left out; as, *K—g G—ge*, for *King George*.

Q. What is the uſe of the Index or Hand?

A. The Index or Hand, the forefinger pointing thus (☞) ſignifies that paſſage to be very remarkable againſt which it is placed.

Q. What is the uſe of the Aſteriſm?

A. The Aſteriſm (*) and Obeliſk or Dagger (†) are uſed to direct to ſome note or remark in the margin, or at the foot of the page. And this is alſo done by parrallel lines, as (‖) and (‖‖) and ſometimes by letters or figures included within a Parentheſis thus (a) (1).

Q. What is a Caret?

A. A Caret made thus (‸) is uſed to denote where a letter or word, left out and writ over, is to come in; as,

good
Evil communications corrupt ‸ manners.

Q. What is a Quotation?

A. A Quotation is double commas inverted, placed at the beginning of a line, to ſhew a paſſage is quoted out of ſome author in his own words; and is marked thus, “Take care to diſcharge all the parti-
“ cular duties of that ſtate and condition,
“ wherein the providence of God has
“ placed you, with juſtice and induſ-
“ try; and wiſely to manage your time,
“ of which you muſt one day give a ſtrict
“ account.”

Of ABBREVIATION *or contracting of* WORDS.

Q. WHAT do you mean by abbreviating or contracting of words?

A. Abbreviation of words is when a part (as one or more letters) of a word is ſet for the whole; as in the examples following.

A. or Anſw. Anſwer.
A. B. or B. A. Bachelor of Arts.
Abp. Archbiſhop.
Ac^{ct}. Accompt.
A. D. *Anno Domini*, *i. e.* in the year of our Lord.
Adm^{l}. Admiral.
Adm^{rs}. Adminiſtrators.
Ag. Againſt.
A. M. *Anno Mundi*, *i. e.* in the year of the world.
A. M. Maſter of Arts.
A. R. *Anna Regina*, Queen Anne, or *Anno Regni*, in the year of the reign.
Aſt. P. G. C. Aſtronomy Profeſſor of *Greſham* College.

Bar^{t}. Baronet.
B. D. Bachelor in Divinity.
Bp. Biſhop.
B. V. M. Bleſſed Virgin Mary.
Berks. Berkſhire.
Bucks. Bukinghamſhire.
C. C. C. *Corpus Chriſti* College.
Cap^{t}. Captain.
Cent. *Centum*, *i. e.* an Hundred.
C^{h}. Church.
Chap. Chapter.
Cl. Clerk, *i. e.* a Clergyman.
Col. Colonel.
C. S. *Cuſtos Sigilli*, *i. e.* Keeper of the Seals.
C. P. S. *Cuſtos Privati Sigilli*, *i. e.* Keeper of the Privy Seal.
C^{r}. Creditor.
C. R. *Carolus Rex*, King Charles.
D. Duke, Duchy, Ducheſs.
D. D. Doctor in Divinity.
D^{r}. Doctor, or Debtor.
D^{o}. Dit. or Ditto, the ſame.
Dan. Daniel.
Dec^{r}. December.
Dep. Deputy.
Devon. Devonſhire.
Deut. Deuteronomy.
E. Earl.
Eſq; Eſquire.

E. G. or Ex. Gr. *Exempli Gratia*, i. e as for Example.
Edm. Edmund.
Edw. Edward.
Eliz. Elizabeth.
Eng^{d}. England.
Eph. Epheſians.
Exon. Exeter.
Ex$_{r}$. Executor.
Fran. Francis or Frances.
F. R. S. Fellow of the Royal Society.
Gal. Galatians.
Gen. Geneſis.
Gen^{l}. General.
Gent. Gentleman.
G. R. *Gorgius Rex*, King George.
Gov^{r}. Governor.
Greg. Gregory.
Hants. Hampſhire.
Hon^{ble}. Honorable.
Hon^{d}. Honored.
Heb. Hebrews.
Hen. Henry.
H. S. *Hic ſitus eſt*, *i. e.* Here lies.
Ibid. *Ibidem*, in the ſame place.
Id. *Idem*, the ſame.
I. e. *id eſt*, that is.
Jer. Jeremiah.
J. H. S. *Jeſus Hominum Salvator*, i. e. Jeſus the Saviour of Men.

J. N. R. J. Jeſus of Nazareth (*Rex* or) King of the Jews.
Jn^{o}. John.
J. R. *Jacobus Rex*, King James.
K. King.
Kn^{t}. Knight.
Lan. Lancelot.
£. a pound Sterling,
lb. Libra, a pound weight.
L^{d}. Lord.
L. C. J. Lord Chief Juſtice.
Ldp. Lordſhip.
L L. D. *Legum Doctor*, *i. e.* Doctor of Laws.
L. S. *Locus Sigilli*, *i. e.* the Place of the Seal in Writings.
Lieu^{t}. Lieutenant.
M. A. Maſter of Arts.
M. B. *Medicinæ Baccalaureus*, *i. e* Bachelor of Phyſick.
M. D. *Medicinæ Doctor*, *i. e.* Doctor of Phyſick.
Mad^{m}. Madam.
M^{r}. Maſter.
M^{rs}. Miſtreſs.
Meſs^{rs}. Meſſieurs.
Merch^{t}. Merchant.
Maj^{ty}. Majeſty.
MS. Manuſcript.
MSS. Manuſcripts.

M. S. *Memoriæ Sacrum*, *i. e.* ſacred to the Memory.

Mid^{x}. Middleſex.

N. B. *Nota bene*, *i. e.* mark well.

N^{o}. Number.

N. S. New Style.

O. S. Old Style.

Oxon. Oxford.

ꝑ *per*, by.

ꝑ *Cent.* by the Hundred.

P. S. Poſtſcript.

Par. Paragraph.

Phil. Philip.

Q. Queſtion or Queen.

q. d. *quaſi dicat*, as if he ſhould ſay.

R. *Rex. i. e.* King, or *Regina*, *i. e.* Queen.

Rev. Reverend.

Rec^{d}. Received.

R^{t}. Right.

R. S. S. *Regiæ Societatis Socius*, *i. e.* Fellow of the Royal Society.

Sam. Samuel.

Sect. Section.

S. or St. Saint.

S. T. P. Profeſſor of, or Doctor in Divinity.

Sol. Solution.

S^{r}. Sir.

Tho. Thomas.

V. D. M. *Verbi Dei Miniſter*, *i. e.* A Preacher of God's Word.
Ult. *Ultimus*, the laſt.
v. *vide*, *i. e.* ſee.
viz. *videlicet*, that is to ſay.
W^{ch}. which.
Wth. with.
W^{m}. or Will. William.
W^{t}. weight.
&c. *et cetera*, and the reſt.
Wilts. Wiltſhire.
X^{t}. Chriſt.
X^{tian}. Chriſtian.
X^{tmas}. Chriſtmas.
y^{e}, the
y^{n}, then
y^{r}, your
y^{s}, this.
y^{t}, that.

Of Numeral LETTERS *and* FIGURES.

I. One	1
II. Two	2
III. Three	3
IIII. or IV. Four	4
V. Five	5
VI. Six	6
VII. Seven	7

VIII.

VIII. Eight	8
IX. Nine	9
X. Ten	10
XI. Eleven	11
XII. Twelve	12
XIII. Thirteen	13
XIV. Fourteen	14
XV. Fifteen	15
XVI. Sixteen	16
XVII. Seventeen	17
XVIII. Eighteen	18
XIX. Nineteen	19
XX. Twenty	20
XXX. Thirty	30
XL. Forty	40
L. Fifty	50
LX. Sixty	60
LXX. Seventy	70
LXXX. Eighty	80
XC. Ninety	90
C. One Hundred	100
CC. Two Hundred	200
CCC. Three Hundred	300
IↃCC. Four Hundred	400
IↃ or D. Five Hundred	500
DC. or IↃC. Six Hundred.	600
DCC or IↃCC. Seven Hundred	700
DCCC or IↃCCC. Eight Hundred	800
DCCCC or IↃCCCC. Nine Hundred	900

M

M or CIↃ.	One Thouſand	1000
MDCCXLIX.	One Thouſand Seven Hundred Forty Nine	1749

N. B. *A leſs numeral letter ſet before a greater, takes away from the greater, ſo many as the leſſer is; but being ſet after the greater, adds ſo many to it as the leſſer ſtands for.*

IV.	is Four	VI.	Six
IX.	Nine	XI.	Eleven
XL.	Forty	LX.	Sixty
XC.	Ninety	CX.	One Hundred and Ten

TABLE I.

A Table of Words, the ſame or nearly alike in Sound, but different in Signification and Spelling.

ABEL, *Cain*'s *brother*
able, powerful
accidence, a book
accidents, chances
account, eſteem
accompt, reckoning
Achor, a valley
acre, of land
advice, counſel
adviſe, to counſel
ale, malt-liquor
ail, to trouble
air, one of the elements
are, we are
all, every one
awl, to bore holes
ale-hoof, an herb
aloof, at a diſtance
allay, to give eaſe
alloy, of metal
alley, a narrow paſſage.
ally, confederate
allow'd, granted
aloud, with a noiſe
altar, of ſacrifice
alter, to change
an, a particle
Ann, a woman's name
ant, a piſmire
aunt, uncle's wife

e'er, ever
heir, to an eſtate
errand
arrand } a meſſage
arrant, notorious
aray, good order
array, to clothe
arras, hangings
arrows, to ſhoot with
haraſs, to trouble
aſcent, going up
aſſent, agreement
aſſiſtance, help
aſſiſtants, helpers
auger, a carpenter's tool to bore holes
augur, a ſouthſayer
ax, to cut wood
acts, deeds
Babel, the tower
babble, to prate
bacon, hogs-fleſh
baken, baked
beacon, to give notice of enemies
beckon, with the hand, finger, *&c.*
bail, a ſurety
bale, of cloth or ſilk
bald, without hair
bawl'd, cry'd out
ball, any round thing
bawl, cry out
Barbara, a woman
Barbary, a country
barberry, a fruit
bark, of a tree
bark, like a dog
barque, a ſhip
bow, to ſhoot with
beau, a ſpruce gentleman
bear, to carry or ſupport
bare, naked
bear, did bear
bear, a wild beaſt
baſs, part of muſick
baſe, vile or mean
baize, cloth
bays, bay-trees
be, are
bee, an inſect, with honey
bean, pulſe
been, had been
beat, to ſtrike

beet, an herb
beer, to drink
bier, to carry the dead
bel, an idol
bell, to ring
bettee, an iron inſtrument
Betty, for *Elizabeth*
berry, a ſmall fruit
bury, a corps
bile, choler
boil, as water on a fire
blight, a blaſt
blite, an herb
blew, did blow
blue, a colour
board, plank
bor'd, a hole
boar, a beaſt
boor, a country fellow
bore, to make a hole
bold, confident
bowl'd, caſt as a bowl
bolt, the door
boult, meal
bow, to bend
bough, a branch
boy, a lad
buoy, to bear up
brake, an herb
break, to part aſunder
bread, to eat
bred, brought up
breeches, to wear
breaches, broken places.
bruit, a report
brute, a beaſt
burrough, a hole in the earth
borough, a corporation
but, a particle
butt, two hogſheads
by, near
buy, with money
brews, he breweth
bruiſe, to break
Cain, *Adam*'s ſon
cane, a ſhrub
Caen, in *Normandy*
Calais, in *France*
chalice, a cup
calendar, an account of time
calender, to make ſmooth
call, by name

cawl or *caul*, over the bowels
can, be able
cann, to drink out of
cannon, a great gun
canon, a rule
capital, chief
Capitol, a tower in *Rome*
career, full ſpeed
carrier, that carrieth
cart, to carry in
chart, to deſcribe ſome ſea by
caſhier, a caſh keeper
caſhire, to disband
cell, a hut
ſell, to diſpoſe of
cellar, under ground
ſeller, that ſelleth
cenſer, for incenſe
cenſor, a reformer
cenſure, to judge
ceſſion, a reſigning
ſeſſion, a ſitting of parliament, *&c.*
centaury, an herb
century, 100 years
centry, a guard
chair, to ſit in
chare, a job of work
choler, rage
collar, for the neck
chronical, that continues long
chronicle, a hiſtory
cion, a graft or ſprig
Sion, a mountain ſo called
Cornhill, in *London*
Cornwall, a country
cieling, of a room
ſealing, ſetting a ſeal
cittern, a muſical inſtrument
citron, a fruit
clark, a book-keeper
clerk, a clergyman
clauſe, of a ſentence
claws, of a bird or beaſt
cloſe, to ſhut up
clothes, garments
coarſe, not fine
courſe, race or way
comb, for the hair
come, remove hither
coat, a garment
cote, a cottage
comet, a blazing ſtar

commit, to do
common, public
commune, converſe
complement, a filling up
compliment, to ſpeak obligingly.
concert, of muſic
conſort, a ſovereign's wiſe
condemn, to death
contemn, to deſpiſe
council, an aſſembly
counſel, advice
cou'd, was able
cud, of cattle
courant, a meſſenger; or a newspaper, as the *York-courant*
current, paſſable
currans or *corinths*, fruit
courier, a meſſenger
currier, a dreſſer of leather
creak, to make a noiſe
creek, of the ſea
crick, in the neck
couſin, a relation
cozen, to cheat
cymbal, a muſical inſtrument
ſymbol, a mark
cypreſs, a tree
Cyprus, an iſland
cruel, barbarous
crewel, to work with
cruſe, a little veſſel
cruiſe, to ſail near the ſhore
cygnet, a young ſwan
ſignet, a ſeal
deign, to vouchſafe
Dane, of *Denmark*
dam, to ſtop
damn, to condemn
day, twenty-four hours
dey, a magiſtrate in *Barbary*
dear, of great value
deer, a beaſt
deceaſed, dead
diſeaſed, ſick
decent, becoming
deſcent, going down
diſſent, to diſagree
deep, low in the earth

Diepe, a town in *France*

defer, to put off

differ, to diſagree

deſert, merit

deſart or *deſert*, a wilderneſs

dew, from heaven

due, a debt

die, to deceaſe

dye, to ſtain

dire, dreadful

dyer, a ſtainer of cloth, *&c.*

diſeaſe, ſickneſs

diſſeize, to diſpoſſeſs

do, to act

doe, a female deer

dough, paſte or leaven

done, acted

don, a *Spaniſh* nobleman

dun, a colour

deviſes, he contrives

Devizes, a town in *Wiltſhire*

doer, that doth

door, of a houſe

dragon, a kind of ſerpent

dragoon, a ſoldier

dredge, to ſtrew with flour

drudge, that does ſlaviſh work

earth, the ground

hearth, of a chimney

Eaſter, a feaſt

Eſther, the queen, a woman's name

eaten, devour'd

Eton, a town's name

eminent, famous

imminent, over head

enter, to go in

interr, to bury

intire, whole

envy, hatred

envoy, a meſſenger

exerciſe, labour

exorciſe, to conjure

extant, in being

extent, diſtance

fain, deſirous

feign, to diſſemble

faint, weary

feint, a pretence

fair, comely

fare, a cuſtomary price, cheer, diet,

victuals; alſo a watch-tower at ſea, as the Fare of *Meſſina*
feed, to eat
fee'd, rewarded
fellon, a whitlow
felon, a criminal
figure, ſhape
vigour, ſtrength
file, a ſmith's tool
foil, to overcome
fillip, with the finger
Philip, a man's name
fir, wood
furr, a skin
flea, an inſect
flee, to run
flew, did fly
flue, down of a rabbit, *&c.*
floor, ground
flour, for bread
flower, of the field
follow, to come after
fallow, ground untill'd
forth, abroad
fourth, in number
foul, naſty
fowl, a bird
fourm, to ſit on
form, ſhape
Francis, a man's name
Frances, a woman's name
frays, quarrels
froiſe, fry'd meat
gall, bitter ſubſtance
Gaul, a *French-man*
garden, of flowers
guardian, overſeer
genteel, graceful
gentile, heathen
gentle, quiet
geſture, carriage
jeſter, a merry fellow
gilt, with gold
guilt, of ſin
glair, the white of an egg
glare, to dazzle
glutinous, ſticking
gluttonous, greedy
grate, of iron
great, large
grater, for the nutmegs

greater, larger
greaſe, bad fat
Greece, a country
greave, a boot
grieve, to lament
grave, ſolemn, ſerious
groan, to ſigh aloud
grown, increaſed
grot, a cave
groat, four-pence
hail, to ſalute
hale, to draw along
hare, a beaſt
hair, of the head
harſh, cruel
haſh, to mince meat
heart, the ſeat of life
hart, a beaſt
haven, a harbour for ſhips
heaven, the throne of God
herd, of cattle
heard, did hear
hard, difficult, not ſoft
here, in this place
hear, to hearken
hie, to make haſte
high, lofty
hoy, a ſort of ſhip
him, that man
hymn, a ſong
hire, wages
higher, more high
his, of him
hiſs, like a ſnake
hoar, froſt
whore, a lewd woman
hole, hollowneſs
whole, entire, perfect
hollow, or *ho! lo!* to call
hallow, to make holy
hollow, not ſolid
holy, pious
wholly, entirely
home, houſe
whom, what man
holm, holly
hoop, for a barrel
whoop, cry out
hue, colour
hew, to cut
Hugh, a man's name
I, myſelf
eye, to ſee with

idle, lazy
idol, an image
I'll, I will
ile, in a church
iſle, an iſland
oil, of *olives*
imploy, work
imply, to ſignify
in, within
inn, for travellers
incite, to ſtir up
inſight, knowledge
indict, to proſecute
indite, to compoſe
ingenious, of ſharp parts
ingenuous, candid, ſincere
joyſt, a beam
Joyce, a name
ketch, a ſhip
catch, to lay hold
kill, to murder
kiln, for bricks
kind, good-natur'd
coin'd, as money
kiſs, to ſalute
Cis, *Saul*'s father
knave, a diſhoneſt man
nave, of a cart-wheel
knight, a title of honour
night, not day
know, to be acquainted
no, not ſo
knew, did know
new, not old
known, diſcovered
none, not one
knows, he knoweth
noſe, of the face
lade, the water
laid or *lay'd*, plac'd
lain or *layn*, did lie
lane, a narrow paſſage
latin, a language
latten, tin
lattice, of a window
Lettice, a woman's name
lettuce, an herb
leak, to let in water
leek, an herb
leaſe, of a houſe
leaſh, three
led, did lead

lead, a metal
leopard, a beaſt
leper, one leprous
leaper, that leapeth
leſſen, to make leſs
leſſon, a portion to be read or learnt
leſt, for fear
leaſt, ſmalleſt
lethargy, ſleepineſs
liturgy, common-prayer
liquorice, a ſweet root
liquoriſh, dainty
lie, to lie along
lye, a falſity
lier, that lieth down, or in wait
lyer, a teller of lyes
lyre, a muſical inſtrument
limb, a member
lymn, to paint
loath, abhor
loth, unwilling
line, length
loin, of mutton or veal
lineament, lines in the face
liniment, a phyſical compoſition
lo, behold
low, not high, humble, mean
loſe, to ſuffer loſs
looſe, to ſlack or unty
lower, to let down, or more low
lowr, to frown
made, finiſhed
maid, a virgin
main, the chief
mane, of a beaſt
mall, a wooden hammer
maul, to beat
male, not female
mail, armour
manner, cuſtom
manor, a lordſhip
marſh, watry ground
meſh or *maſh*, the hole of a net
marſhal, an officer
martial, warlike
mare, the female as *Horſe* is the male

mayor	a chief magiſtrate
mead	a meadow
Mede	one of *Media*
mean	of little value
mien or *meen*	aſpect or behaviour
meat	to eat
meet	fit
meet	come together
mete	to meaſure
meſſage	buſineſs
meſſuage	an houſe
metal	as gold, ſilver, *&c.*
mettle	briskneſs
mews	for hawks
muſe	to meditate
mile	by meaſure
moil	to labour
mite	ſmall money
might	ſtrength
mighty	powerful
moiety	half
moan	to lament
mown	cut down
moat	a ditch
mote	in the eye
more	in quantity
mower	that mows
moor	a marſh
morter	to pound in
mortar	made of lime
nag	a horſe
knag	a knot
nap	ſleep
knap	of cloth
naval	belonging to the ſea
navel	of the belly
naught	bad,
nought	a cypher, or nothing
nay	no
neigh	as a horſe
neal	harden'd glaſs
kneel	upon the knees
Nell	*Eleanor*
knell	for a funeral
nether	lower
neither	none of the two
new	not old
knew	underſtood
news	tidings
nooſe	a knot
nice	curious
noiſe	clamour
nit	young louſe

knit, ſtockings
no, denying
know, underſtand
none, not any, or not one
known, underſtood
not, denying
knot, to be untied
oar, of a boat
ore, of gold, *&c.*
o'er, over
O, calling upon; as O Lord
Oh! an exclamation or ſign of grief
owe, to be indebted
of, belonging to
off, at a diſtance
one, in number
won, at play
order, rank
ordure, dung
our, of us
hour, ſixty minutes
palate, in the mouth
pallett, a little bed, alſo an oval thin board uſed by painters to lay colours on
pale, colour
pail, a veſſel
pall, a funeral cloth
Paul, a man's name
pain, torture, torment, uneaſineſs of mind or body
pane, of glaſs
parſon, of a pariſh
perſon, ſome body
palace, a king's houſe
Pallas, the goddeſs of war, and wiſdom
paraſite, a flatterer
parricide, the killer of a parent
paſtor, a ſhepherd or herdſman; alſo a miniſter of a church
paſture, for feeding cattle
patience, the virtue of enduring pain with calmneſs of mind
patients, they that ſuffer
pauſe, a reſt or ſtop

paws, of any beaſt
peal, upon the bells
peel, the out-ſide
pear, a fruit
pair, a couple
pare, to cut off
peer, a nobleman
pier, a large glaſs
Peter, a man's name
petre, ſalt
pick, to chooſe
pique, a quarrel
pint, half a quart
point, a ſtop
place, of abode
plaiſe, a fiſh
plain, even
plane, to make ſmooth
plait, the hair
plate, of metal
pleas, courts of law
pleaſe, to content
plough, an inſtrument
plow, to make a furrow
plum, a fruit
plumb, a leaden weight.
pole, a long ſtick
poll, the neck
porcelain, or *porcelane*, a ſort of China ware
purſlain, an herb
pore, of the skin
poor, beggarly
poſy, of flowers
poëſy, poetry
pour, as water
power, might
practice, exerciſe
practiſe, to exerciſe
praiſe, commendation
prays, he prayeth
pray, to beſeech
prey, a booty
preſence, being here
preſents, gifts
princes, kings ſons
princeſs, the king's daughter
principal, chief
principle, the firſt rule
profit, advantage
prophet, foreteller
prophecy, a foretelling
propheſy, to foretel

quean, a naſty ſlut
queen, a kings wiſe
quire, of paper
choir, of ſingers
quarrel, of glaſs
quarry, of marble
rack, to torment
wreck, of a ſhip
rag, a tatter
wrag, a kind of ſtone
rain, water
reign, rule as a king
rein, of a bridle
raiſin, a dry'd grape
reaſon, argument
raiſe, to ſet up
rays, ſun-beams
race, to run
raſe, to blot out
raze, to demoliſh
red, a colour
read, did read
rediſh, ſomewhat red
radiſh, a root
read, in a book
reed, a ſhrub
relick, a remainder
relict, widow
recent, freſh
reſent, to be ſenſible of
rare, ſeldom, not common
rear, to erect
rere, hindermoſt, or the back part
retch, to vomit
wretch, an unhappy perſon
reſt, quiet
wreſt, to turn or twiſt
rhyme, in verſe
rime, a freezing miſt
rice, a ſort of corn
riſe, advancement
rie, a ſort of corn
Rye, a town in *Suſſex*
wry, crooked
ring, the bells
wring, the hands
rite, a ceremony
right, juſt and true
wright, a workman
write, with a pen
rode, did ride
road, the high way
row'd, did row
roe, a kind of deer
row, a rank

Rome, a city
room, part of a houſe
rheum, humour
rood, fourth part of an acre
rude, impudent
rote, by cuſtom
wrote, did write
wrought, work'd
rough, not ſmooth
ruff, a band
roof, top of a houſe
ſail, of a ſhip
ſale, a bargaining
ſalary, wages
celery, a ſalad herb
ſatiety, fulneſs
ſociety, company
ſaver, that ſaveth
Saviour, Jeſus Chriſt
ſavour, a ſmell
Scilly, an iſland
ſilly, fooliſh
ſea, water, the ocean
ſee, with eyes
ſay, ſpeak
ſey, a ſort of cloth
ſeam, that is ſewn
ſeem, appear
ſcene, of the ſtage
ſeen; beheld
ſeas, great waters
ſees, ſeeth
ſeize, to lay hold
ceaſe, to leave off
ſear, to burn
ſeer, a prophet
ſeignior, lord,
ſenior, elder
ſent, did ſend
ſcent, a ſmell
ſhew, to make appear
ſhoe or *ſhooe*, for the foot
ſhip, for ſailing
ſheep, a beaſt
ſhoar, a prop
ſhore, the ſea coaſt
ſhown, did ſhew
ſhone, did ſhine
ſhread, of cloth
ſhred, minced
ſice, ſix
ſize, or bulk
ſign, a token
ſine, in geometry
ſite, *ſituation*
cite, to ſummon
ſight, ſeeing
ſink, to go down
cinque, five

ſleight, dexterity
ſlight, deſpiſe
ſloe, a ſour fruit
ſlow, not quick
ſlough, a miry place
ſo, thus
ſow, the ſeed
ſew, with a needle
ſoal, of a ſhoe
ſole, a fiſh
ſoul, of a man
ſome, a part
ſum, the whole
ſon, a man-child
ſun, in the firmament
ſoon, quickly
ſwoon, to faint
ſoar'd, did ſoar, mounted up
ſword, a weapon
ſore, an ulcer, painful
ſoar, to mount upwards
ſtains, ſpots
Stanes, a town
ſtare, to look earneſtly
ſtair, a ſtep
ſtarling, a bird
ſterling, *Engliſh* money
ſteal, to rob
ſteel, a metal
ſtear, a young bullock
ſteer, to guide a ſhip
ſtakes, poſts
ſteakes, of beef or mutton
ſtead, place
ſteed, a horſe
ſtile, for paſſage
ſtyle, of writing
ſtood, did ſtand
ſtud, an emboſſment
ſtraight, not crooked
ſtrait, narrow
ſuccour, to help
ſucker, a young twig
ſue, to make ſuit
ſew, with a needle
tacks, ſmall nails
tax, ſubſidy
tail, the end
tale, a ſtory
tame, not wild
Thame, a town
team, of horſes
teem, to go with young
tare, weight allow'd

tear, to rend in pieces
tare, did tare
than, in comparing
then, at that time
the, an article, as *the* man
thee, perſonal name
there, in that place
their, of them
threw, did throw
through, quite thorough
throne, a royal ſeat
thrown, caſt
tide, flux of the ſea
ty'd, made faſt
tie, to make faſt
toy, a play-thing
tile, for covering
toil, to take pains
time, as day or hour
thyme, an herb
to, unto
too, alſo, likewiſe, too much
two, a couple
toe, of the foot
tow, to draw along
towe, of hemp or flax
told, did tell
toll'd, the bell
tongs, for the fire
tongues, languages
tour, to travel about
towr, to fly up
tower, of defence
tray, uſed by butchers
trey, the three at cards or dice
treaties, agreements
treatiſe, a diſcourſe
vacation, a ceaſing, alſo the time betwixt two law terms
vocation, or calling
vale, a valley
veil, a covering
veal, calf's fleſh
vain, uſeleſs
vane, to ſhew the wind
vein, for the blood
valley, a dale
value, worth
volley, of ſhot
vaſſal, a ſlave
veſſel, for liquor
vial, or *phial*, of glaſs

viol, a muſical inſtrument
vice, ill habit
viſe, a skrew
voice, of a man, *&c.*
undo, to take to pieces
undue, not due
ure, practice
ewer, a baſon
your, of you
uſe, to be wont
ewes, female ſheep
wade, to go in water
weigh'd, in a balance
wale, mark of a whip
wail, to lament
whale, a great fiſh
wane, decreaſe
wain, a waggon
wean, a child
wait, to look for
weight, heavineſs
ware, merchandize
wear, to put on clothes
were, was
where, at what place
waſte, to ſpend profuſely
waiſt, the middle
waſt, wert
way, to walk in
weigh, to poiſe
wey, forty buſhels
whey, of milk
weak, not ſtrong
week, ſeven days
weal, good
we'll, we will
wheal, a pimple
wheel, of a carriage
weald, a woody part of a country
wield, to manage
weather, diſpoſition of the air
whether, which of the two
whither, to what place
wither, to decay
wen, a ſwelling
when, at what time
wet, watry
whet, to ſharpen
Wat, *Walter*
what, as which
whore, a lewd woman
wooer, a ſuiter

boar, froſt
Wight, an iſland
white, colour
which, who or what
witch, that conjures
wile, a trick
while, in the mean time
wiſt, knew
whiſt, ſilence
woe, miſery
who, which
won, did win
one, in number
wood, of trees
wou'd, [*would*] was willing
wrath, anger
wroth, to be angry
yarn, woollen
earn, to get
yern, to compaſſionate
ye, or *you*
yea, yes
yew, a tree
ewe, a female ſheep
you, yourſelf

TABLE II.

A Table of Words made different in Sound and Signification, by the Addition of e *final.*

BAB, for *Barbara*
babe, a young child
ban, a proclamation
bane, ruin
bar, a hinderance
bare, naked
bat, a kind of bird
bate, to lower the price
bath, a waſhing place
bathe, to waſh
bit, a ſmall piece
bite, with the teeth
blot, a ſtain
blote, to ſwell
breath, air
breathe, to take air

cag,	of liquor
cage,	for birds
can,	to be able
cane,	a ſtaff
cap,	for the head
cape,	of a coat
chin,	of the face
chine,	the back-bone
cloth,	linen or woollen
clothe,	to cover with clothes
cod,	a fiſh,
code,	in the civil law
cub,	a whelp
cube,	a die
cur,	a dog
cure,	to heal
dam,	to ſtop water
dame,	a lady
demur,	to delay
demure,	modeſt
din,	noiſe
dine,	eat at dinner
divers,	many
diverſe,	different
dog,	an animal
doge,	a magiſtrate
don,	a *Spaniſh* lord
done,	finiſhed
dot,	in writing
dote,	to grow ſilly
fat,	not lean
fate,	deſtiny
fan,	to blow
fane,	a weather-cock
far,	at a diſtance
fare,	entertainment
fin,	of a fiſh
fine,	brave
fir,	a tree
fire,	that burns
flam,	a pretended ſtory
flame,	of fire
for,	a particle
fore,	oppoſite to *binder*
gap,	a broken place
gape,	to open the mouth
gat,	did get
gate,	the door
grim,	frightful
grime,	to ſmut
haſt,	thou haſt
haſte,	ſpeed
hat,	for the head
hate,	to abhor
her,	ſhe

here, in this place
hid, did hide
hide, a skin
hop, a bitter fruit
hope, to expect
hug, to embrace
huge, very big
kin, relation
kine, cows
kit, a ſmall fiddle
kite, a bird
lad, a boy
lade, to take up water
lath, for tiles
lathe, for turners
loth, unwilling
lothe, *loath*, diſlike
mad, diſtracted
made, done
man, a rational creature
mane, of a horſe
mar, to ſpoil
mare, a beaſt
mat, to tread on
mate, a companion
met, come together
mete, to meaſure
mop, to waſh with
mope, ſtupid
nap, to ſleep
nape, of the neck
nod, with the head
node, a knot
not, no
note, obſerve
on, upon
one, an unit
pan, of earth
pane, of glaſs
par, equal
pare, to cut off
paſt, gone
paſte, dough
pat, ſeaſonable
pate, the head
pin, to dreſs with, *&c.*
pine, to languiſh
pip, in birds
pipe, a tube
plan, of a building
plane, to make ſmooth
plat, of ground
plate, of ſilver or other metal
plum, fruit
plume, a feather

pop, a ſmall noiſe
pope, of *Rome*
quit, to leave
quite, altogether
rag, of cloth
rage, fury
rang, did ring
range, to put in order
rap, to ſtrike
rape, a crime
rat, a little beaſt
rate, a price
rid, to deliver
ride, on horſeback
rim, a border or edge
rime, a miſt
rip, to cut up
ripe, full grown
rob, to ſteal or plunder
robe, a long garment
rod, for the back
rode, did ride
rot, to conſume
rote, without knowledge
ſag, to lean
ſage, wiſe
ſat, did ſit
ſate, cloy
ſcar, of a wound
ſcare, to affright
ſcrap, a bit
ſcrape, with a knife
ſever, to divide
ſevere, cruel
ſhad, a fiſh
ſhade, ſhadow
ſham, a pretence
ſhame, diſgrace
ſheath, for a knife
ſheathe, to put into a caſe
ſhin, of the leg
ſhine, to look bright
ſin, a fault
ſine, in geometry
ſing, with the voice
ſinge, to burn
ſir, maſter
ſire, father
ſit, to reſt
ſite, ſituation
ſith, ſince
ſithe, to mow with
ſlim, ſlender
ſlime, ſlippery matter
ſlop, wet
ſlope, not level

ſnip,

ſnip,	to cut
ſnipe,	a bird
ſooth,	truth
ſoothe,	to flatter
ſop,	of bread
ſope,	to waſh with
ſpar,	of wood
ſpare,	to ſave
ſpit,	with the mouth
ſpite,	malice
ſtag,	a deer
ſtage,	to ſtand on
ſtar,	in the sky
ſtare,	to gaze
ſtrip,	to uncover
ſtripe,	a blow
ſwath,	a band or roller
ſwathe,	to bind up
ſwing,	to and fro
ſwinge,	full ſcope
tap,	to broach
tape,	a narrow binding
tar,	the juice of a tree
tare,	in weight
them,	they
theme,	a ſubject
tin,	a metal
tine,	of a fork
thin,	not thick
thine,	of thee
top,	the ſummit
tope,	to drink
trip,	to go nimbly
tripe,	the inwards
tub,	of water
tube,	a pipe
tun,	in weight
tune,	in muſick
twin,	one of two
twine,	to cloſe about
van,	the front
vane,	a weather-cock
us,	we
uſe,	accuſtom
wag,	an arch fellow
wage,	to lay a bett
wan,	pale
wane,	decreaſe
war,	fighting
ware,	merchandiſe
waſt,	haſt been
waſte,	to conſume
win,	to get
wine,	to drink
writ,	in law
write,	with a pen

An INTRODUCTION *to the* ART *of* WRITING.

WRITING is ſuch a repreſentation of our words (but more permanent) as our words are of our thoughts.

By theſe the tongue and pen do mutually correſpond and aſſiſt each other, writing what we ſpeak, and ſpeaking what we write.

To attain perfection in writing, the head muſt be fully inform'd of what the hand ought to execute.

The principal things to be aim'd at, in order to write any Hand well, are theſe two;

1. To get an exact idea of a good Letter, which is done by a frequent and nice obſervation of a correct Copy.

2. To acquire ſuch a Command of Hand, as to be able to expreſs with the pen, that idea upon the paper, which is attained by conſtant and careful practice, after good examples; the learner being firſt informed of the moſt neceſſary things to be obſerved in his practice of that Hand he intends to be maſter of.

The eſſential properties of a good piece of writing are, a due proportion of the Characters throughout the whole, a juſt diſtance between the Letters themſelves as well as the Words, with a natural leaning or inclination of the Letters to one another; a clean ſmooth Stroke, performed with a maſterly boldneſs and freedom, which gives a delightful vivacity to the exacteſt ſymmetry.

The proportion of the ſeveral letters in moſt Hands, eſpecially the *Round Hand*, *Italian*, and *Secretary*, are regulated by the *l*, *n*, *o*, and *j*, therefore let the making of them be firſt carefully practiſed, and then the other letters form'd from them, all which muſt be of the ſame width and fulneſs of ſtroke they are of.

The Proportion, and Shape of letters in any hand, ought to be the ſame, whether they are written in a large or ſmall ſize, therefore let every hand be firſt learned in a large character, which will not only ſooner fix the idea of a good letter in your mind, but alſo give you a greater Freedom, and in a ſhorter time than writing of the ſmall will.

Let all Strokes which are the conſtituent parts of a letter (or as ſome call them the Body-Strokes) be made with the full of the pen and of the ſame thickneſs one with another, as near as is conſiſtent with the nature of the Hand you are writing.

Let all Strokes which join the conſtituent parts of letters, or the letters themſelves together, be made with the corner of the pen, and as fine as the Hand will admit of, which ſtrokes muſt always have ſome proportion to the Body Strokes, and muſt be thicker or finer according as the Character is leſſer or greater: Turn not your pen, nor alter the poſition of your hand, but let it move with a ſteady eaſy motion, and perform every Letter without catchings and convulſive flutterings.

Let the fine Strokes anſwer one another in a kind of oppoſition, and in theſe hands run nearly parallel.

Let all the letters which have not Stems above, or Tails below the line, be even at the top and bottom.

Let thoſe which have Stems above the other letters be equal in length to the *l*, except the *t*; and thoſe which have tails below the line be equal in length to the *j*.

Let the Capital Letters be equal in height to the little *l*, and a ſmall matter ſtronger.

Let the Diſtance between words be double to that between Letters.

Let the Lines be of ſuch a diſtance that the Stems of the Letters may not interfere one with another, to prevent which they muſt be ſomething more than twice the length of the *l* aſunder.

Directions for Holding the PEN *and Sitting to write.*

Hold your Pen between your fore and middle fingers, extended almoſt ſtraight, and the thumb bending outward, with the hollow of the Pen downwards, and the nib about an inch diſtant from the end of the middle finger, and flat upon the paper.

Let the third finger reſt on the fourth bending in towards the palm of the hand, about an inch diſtant from the end of the middle finger.

Let the Book or Paper lie directly before you, and your hand reſt only on the top of your little finger; let no other part of your hand or wriſt touch the paper or desk; reſt your arm lightly between the wriſt and elbow; keep your body upright, and from touching the desk.

Let your elbow be almoſt cloſe to your ſide, your pen pointing towards the outer part of your right ſhoulder.

Let that part of your arm from your elbow lie ſtraight to the nib of the Pen.

Let the weight of your body reſt upon your left arm, and the paper be kept down with your left hand.

Take care of not preſſing too hard upon your Pen, in writing any Hand.

The ROUND HAND, *and* ROUND TEXT.

The *Round Hand*, and *Round Text* is written with ſuch a Pen as requires but little preſſure to perform the full Strokes; let its nib be about the breadth of the full ſtroke; and that part which lies next the hand when you write, be a ſmall matter the ſhorteſt and narroweſt.

This Hand is compos'd of an Oval, and ſtraight line, and leans to the right, making an angle with the line you write upon equal to fifty-eight degrees, or thereabouts.

The fundamental Letters are *l*, *n*, *o*, *j*.

Let the inward width of the *n* be equal to half its perpendicular height.

Let the inward width of *o* be equal to half its ſlope height.

Let the length of the *l* be equal to twice the length of the *n* at leaſt, and not exceed thrice.

Let the *j* be equal in length to the *l*.

Let the thickneſs of the full ſtroke be equal to one fifth part of the width of the *n*, and when a ſtrong hand is requir'd, it will bear one fourth part of the width of the *n*.

The manner of joining the letters is beſt diſcover'd by the examples; but obſerve, that the ſpace between each letter appear to the eye, nearly equal in area to the white contain'd in the *o* or *n*.

The principal joinings and meetings of letters, are theſe following;

Firſt, When two right lin'd letters meet, and join in the middle; as *ui*, *ll*, *mu*, *ni*, *ib*, &c. the diſtance is equal to the width of *n*.

Secondly, When two ovals meet, as, *oo*, *ve*, *bo*, *og*, &c. The diſtance is equal to half *n*.

Thirdly, When the oval and the right lin'd meet, as, *oi*, *vi*, *bu*, *on*, *fo*, *lo*, &c. the diſtance is equal to $\frac{3}{4}$ of the width of *n*.

Fourthly, When the right lin'd meet and join with a turn at the top of the following Letters, as, *mn*, *an*, *in*, *my*, &c.

the diſtance is equal to *n*, and ½ *n*, the half being allow'd for the turn at the top, and the joining ſtroke; but when they come before *x*, or *s*, or *z*, as in *nx*, *iz*, &c. then the diſtance is about *n*, and ¾ of *n*.

Fifthly, When half oval Letters come before thoſe that are right-lin'd, and join in the middle, as, *ci*, *eu*, *xt*, &c. the diſtance is equal to *n*, and half *n*, but when they join with a turn at the top, as, *ew*, *xn*, *cy*, &c. about the thickneſs of the full ſtroke may be allow'd for the turn, and when they come before the *s*, *x*, or *z*, as, *es*, *ex*, *ez*, the diſtance is near twice the width of *n*.

Move your hand, and turn lightly upon the end of your little finger, and endeavour to make a whole Letter at one continu'd ſtroke, and give the full and ſmall ſtrokes without turning, or taking off the pen; but when your hand wants eaſing, you may, for your conveniency, take off the pen, tho' it be in the middle of a letter, yet never in a full ſtroke, but only where it may be continu'd without being afterwards diſcern'd, or any ways prejudicial to the letter.

Let the Hair-Strokes of the *n*, *m*, &c. be carried out from about the middle of the Body-Stroke, and let the turn at the top and bottom of the laſt Stroke, as well as the other turns of that kind be alike, and then there will be an Agreement between the Fine, as there is between the Body Strokes.

The ITALIAN HAND.

This Hand is written with the ſame pen, as the Round Hand, only the nib ſomewhat finer, and the ſlit longer, that the ſhades may be made at once, without daubing, and after-touches.

The greateſt difference between this, and the Round Hand is, that the width of the *o* and *n* are equal, and is about a fourth part of their ſlope height; and alſo that the Hair-Strokes that connect the conſtituent parts of *m*, *n*, &c. muſt be turned off near the top, and the diſtance of the Letters near the width of the *m*.

The Slope and fundamental Letters, and the Joinings the ſame with the *Round Hand*.

The ENGROSSING *or* SECRETARY *Hand*.

This Hand is written with a firm ſhort ſlit Pen, whoſe nib is rather broader than the right lin'd Body Stroke, and the outward part thereof next the thumb ſomewhat the ſhorteſt.

In writing this Hand it is very neceſſary to hold the pen more upright, with the fore and middle fingers more bending than in the *Round Hands*, and the pen a little on one ſide upon the ſhorteſt part of the nib.

Let the Letters ſtand exactly perpendicular to the line.

The *o* and *n* are both included in a Square.

The fundamental Letters are *o*, *n*, *v*, *l*, *j*.

The thickneſs of the perpendicular Strokes, about one fifth part of the height of the *n*.

Let the Angles at the top, and bottom of the *n*, *m*, &c. be exactly equal, and the Hair-Strokes will run parallel.

Let the Back-Strokes of the *o*, *d*, *b*, &c. be made at once, and near as thick as the oppoſite dark Strokes.

Let the length of *l* and *j* be twice the length of the *n*, and not exceed 2 $\frac{1}{2}$ of it.

Let not the width of the ſtems exceed the bounds of *n*.

Let the diſtance between the Letters be equal to the diſtance from ſtroke to ſtroke of the *n*, the Circular Letters excepted, which are regulated as in the Round Hand.

The FIGURES.

Obſerve that your Figures be always made conſiderably larger than your writing: and when they ſtand in columns by themſelves in books of Accompts they look beſt when upright; but when mix'd with writing, ſomewhat leaning. The making of a good Figure is as commendable as the writing a good Hand.

FINIS.

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Arithmetick
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By whom
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Fitted for Trade & Busineſs.

London Printed for Benj: Dod at ye Bible & Key in Ave-Mary Lan

ooaabbccddeellmnouvq.

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abcdeeefghijklmnopqrſstuvwxyzz.

ABCDEFGHIJKLMN-

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amm.bmm.cmm.dmm.emmo.

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Learning is very commendable. lmoi
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N O P Q R S T V W X Y Z.
N O P Q R

A B C D E F G H I K L M

Art is consummated by constant practice

Government is the only Security of Property

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Ann Paul Daughter
to Jeffery and Mary
Paul Was Born November
ye 15 — 1754
About a Eleven a Clock at Night

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